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R. WAGNER'S

MASTER-SINGERS OF NUREMBERG.

AN ESSAY

BY

ALBERT HEINTZ.

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NEW YORK: G. SCHIRMER.

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The
Master-singers of Nuremberg

by

Richard Wagner.

Attempt at a musical explanation

by

Albert Heintz.

With 84 examples in notes accompanying the text.

Translated from the 2d German Edition

by

J. H. Cornell.

New York: G. Schirmer.

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N. B. All references in this work to the Pianoforte Edition of "The Master-singers" apply to the simplified arrangement, in 4to form, by *R. Kleinmichel (G. Schirmer,* New York).

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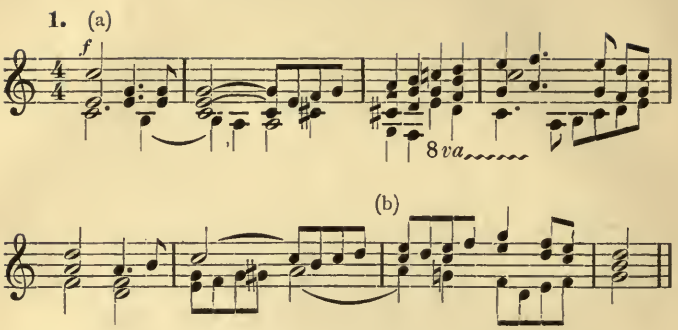
"The German is angular and awkward when he attempts to play the courtier; but he is sublime and superior to all others when he takes fire."

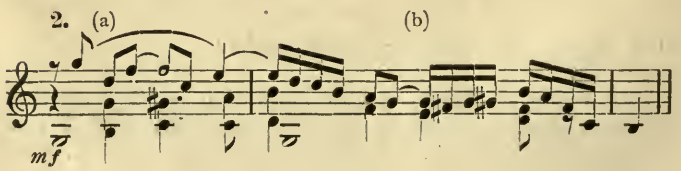
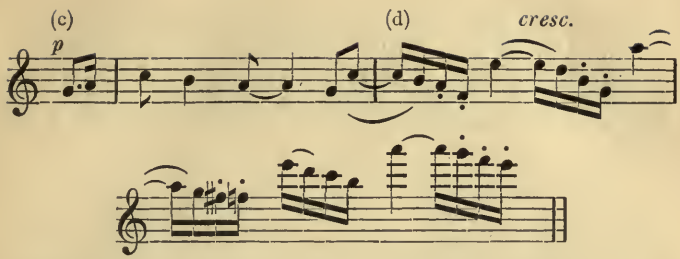
In this saying of Richard Wagner the artistic fundamental idea of his "Master-singers" is essentially concealed. The contrast between the ideal and the cramping actuality is nowhere more emphatically expressed than in the life and nature of the German. But the above-named music-drama describes, in a charming picture of manners of the period of the Reformation, the struggle between these opposites and the reconciliation of them in the harmonious development of life by means of art.

The Prelude.*

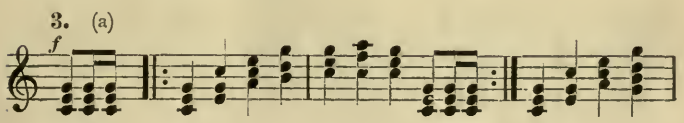
The Prelude itself unfolds in a compact picture the fundamental thought already indicated. The very first theme, the *Master-singers' motive:*

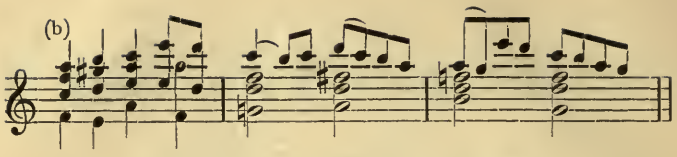
* I have made use, for the present work, of an excellent and more detailed treatise by H. Porges upon this Prelude (see the Musikalisches Wochenblatt, 1871, Nos. 30, 31). *A. H.*

marks the pithy, but also gnarled mind of the stanch German burgher in a manner which excludes all appearance of gracefulness, but is sustained by strength and a well-founded self-esteem. After the measures given in Ex. 1 follows an organ-point on the dominant, upon which the motive-fragment of measure 7 (1 *b*) makes a lively figuration; the principal motive is then repeated in the subdominant, and to this is joined a thematic working up of measures 2—4, which ends with a joyful trill in the dominant.

Now follows a new motive, which is pervaded by the expression of an enthusiastic mental emotion:

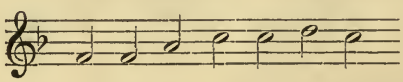


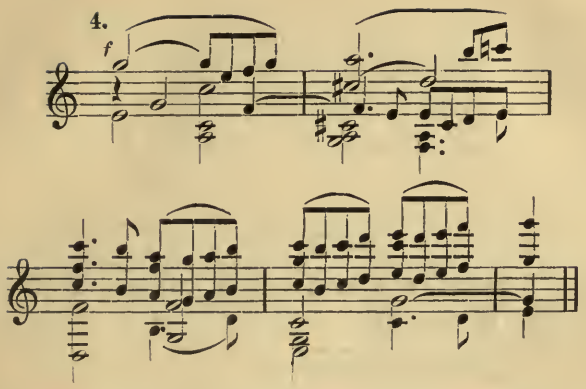
I call it the *lyrical motive,* because its office in the drama is, above everything else, to denote the inward yearning on the part of Squire Walther for the attempt at master-song, and throughout the drama it accompanies every indication of lyrical sentiments, finding application also even in the two stanzas of the *prize-song.* This motive receives here — at *b* and *c* — an ardently supplicating, — at *d* — a joyously upsoaring development. In the first five notes of 2*c* is already exhibited the germ of the *Eva-motive* to be noticed farther on, and in 2*d* we recognise a variant of the 2^{d} measure of the *prize-song* (7*b*), which is to be interpreted as *an extatic expression of love.* The violins take up this figure in ever higher flight and finally dash with it, in descending staccato run, into the pompously resounding *master-singers' march:*

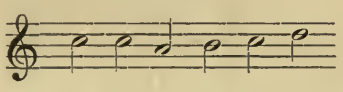




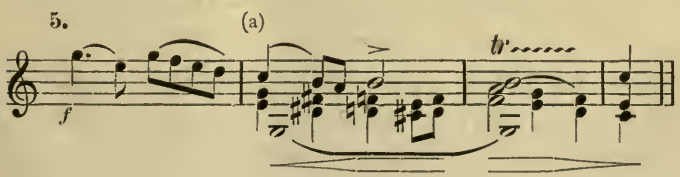
This gives, with its solemnly uniform melodic progression — at *a* — a striking picture of the benevolent true-heartedness of the German character, while the subsequent, livelier figure — at *b* — characterises also its childlike unaffected cheerfulness. For the rest, the motive 3*a* is certainly intentionally copied by Wagner from a master-tone which is found noted down in the book — printed in 1697, now become rare — of the learned Nuremberger J. C. Wagenseil: "von der Meistersinger holdseligen Kunst" (of the master-singers' lovely art):

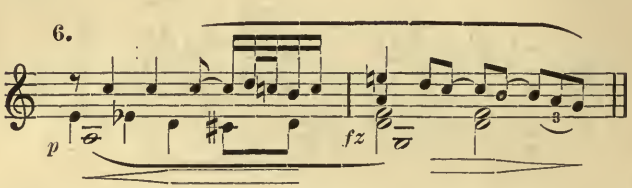
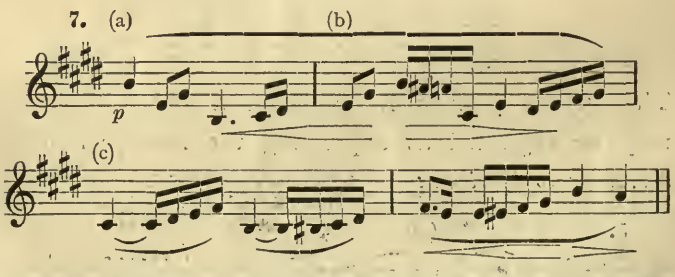


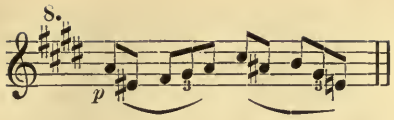
To the march-theme above indicated is joined a transformation of the *master-singers' theme* (copied from measures 2, 6 and 7 of the latter, while the middle voice imitates measures 1 and 2), which transformation is likewise animated by a benignant expression: that of readiness to sacrifice for the general good, and is applied in the drama especially for indicating the *fellowship of art,* or the *union among artists:*

Here also Wagner has borrowed the motive-fragment of the first measure from one of the prize-crowned master-tones in Wagenseil's book, contracting, to be sure, the progression from the 3^{d} to the 4th tone to a semitone; only the 14th measure of the Prelude gives once the variant of the whole-tone progression as in the original:

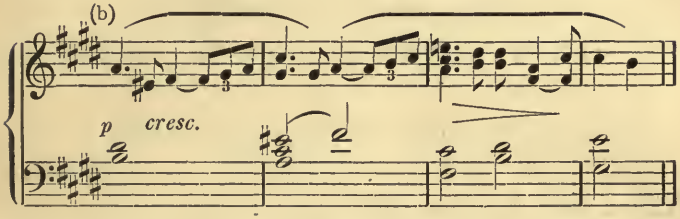


The theme 4 finds its close in a cadence which may be regarded as expressing the most complete *surrender to the ideal:*



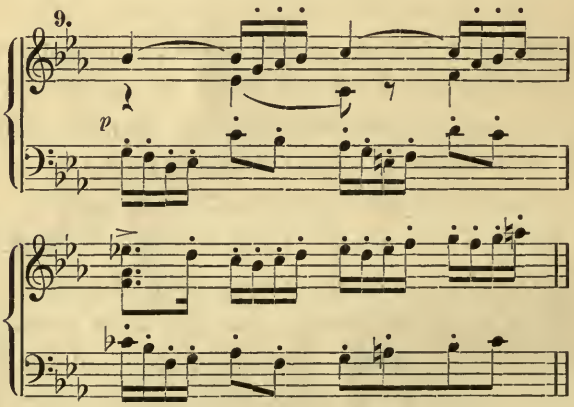
The struggling after the ideal, however, always powerfully stirs up our soul, and with this struggling also grows involuntarily man's impulse to love, here expressively reproduced by the *motive of love-longing:*

In painfully sweet modulation it leads from the previous principal key of *C*-major by way of *E*-flat major into the passionately breathing *B*-major (as dominant of *E*), then annexing hereto the melody of the after-song of the *prize-song* from the third act: "like a secretly whispered *declaration of love*" (Wagner's own designation):

To this is joined a passionate movement, characterised by intermingled doublets and triplets of eighths, the *motive of the passion of love:*



which is developed from the *spring-motive:*

Here this motive attains, in ever more impetuous modulation, to the organ-point on *G*, where it meets with the *ideal-motive* (5), but in the struggle with the latter is suddenly interrupted by the *master-singers' theme* in altogether altered form. The latter theme has entirely stripped off its solemn character, and now appears in rhythmical diminution, executed by the wood-wind choir, quite in jocular raiment.

Here is accomplished a change from the tragical into the facetious mood. The blind rule of feeling must not attain to the dominion; for this reason the *master-singers' motive* brings about in this species of *scherzo* a sobering down, in that it depicts the life of the German commoner, as it places itself, in almost childlike merriment, in contrast with the original serious mind of him who aims at the highest ideal. Yet this childlike merry feeling is imme-

diately intermingled — in a variant of the *motive of passion* (8*a*) — with a painfully struggling element, giving the intimation how, in the battle of life, childlike simplicity often finds itself seized and overpowered by inimical and boundless forces, when the confirmed strength of character is lacking for resisting them.

In a fugal movement, which works up the *motive of art-union* (4) with the *bantering-motive* associated with it as counter-subject:

(this *bantering-motive* is derived from the people's exclamation of surprise: "Seems to me this cannot be the right wooer", at Beckmesser's breaking down in singing in the 3[d] act), the tone-poet gives a representation of the energy of direct vitality (with which a good-natured banter is often associated).

In its dramatically stirred up farther development, which carries out the contest between the two themes to the point of the extremest confusion, it is shown that the purely elementary feeling of life is likewise unable, without circumspect limitation, to bring about the adjustment of the antitheses of ideality and reality.

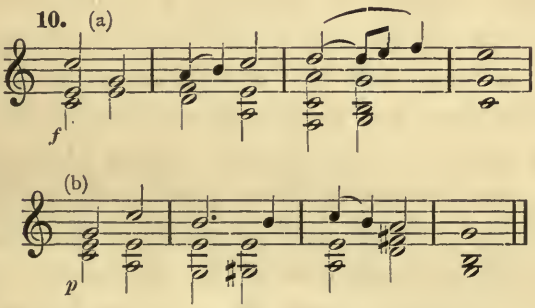
Hence now interposes — like a word of command enjoining quiet and order — the original *master-singers' theme* energetically and solemnly with sound of trumpet upon the organ-point *G*, and the violins play away exultantly upon it with a transformation of the *lyrical* and the *martial motives* (3*b*, last measure). By degrees the fire of power dies out in both themes; in soothing *diminuendo* and with the expression of calm joy they lead back into the principal key; and now appear, in beautiful and artistic connection, the *motive of the declaration of love* (7), along with it the *master-singers' theme* (1) as bass, while the middle voices employ the first part of the *master-singers' march* (3*a*) in rhythmical diminution as accompanying figure, and the violins fashion its second, jubilant part (3*b*) — likewise in diminution — into a splendid festal strain which sets upon the euphonious combination a bright crown. At the farther development of the love-song the *motive of art-union* (4) unites with it as

counterpoint in the bass, while the violins apply as transition the *bantering-motive* (9). As it were in increasing jubilation this combination of melodies extends itself farther and farther in dynamic climax, and at last introduces the *master-singers' march* in the fullest splendor of the orchestra. The basses accompany it in ponderous scalar passages, and even appropriate to themselves — as it were in the most rollicking humor — the *bantering-motive;* upon the entrance, however, of the augmented triad on *A*, indicating most joyful acclamation, they move in stately triplet-passage to the organ-point *G*, upon which now the *ideal-motive* (5) in double augmentation played by the trombones, and embellished by joyful trills of the violins, indicates the climax of sublime enthusiasm.

The harmony between the ideal and real is now sealed, and with the *master-singers' motive* broadly and powerfully drawing near, as the image of the free man who combines depth of feeling with hardiness and steadfastness of character, the tone-picture closes satisfactorily, and retaining its cheerful mood in the very concluding passage of the violins, seeing that the latter is borrowed from the *bantering-motive.*

First Act.

At the last measures of the Prelude the curtain rises. We see the congregation assembled in St. Catharine's church at Nuremberg, and hear them singing, accompanied by the organ, the closing hymn of the afternoon service, which they attack precisely after the concluding chord of the Prelude beginning with the words: "When to thee the Saviour went To receive thy Sacrament"; the *baptism-motive* runs thus:



The relationship of the motive 10*a* to that of 1*a* (up to measure 4) is unmistakable. —

Eva and Magdalena are sitting among the worshippers in the last rows of the pews visible to the audience; Squire Walther stands alongside, and endeavors by means of signs and gestures to come to an understanding with Eva. This purely mimic

conversation is accompanied by the orchestra with expressive interludes, which connect the separate verses (lines) of the congregational hymn.

In regard to these interludes *Franz Müller* very beautifully says in his monograph: *"Die Meistersinger von Nürnberg"* (Munich, 1869): "On the very threshold we are received by the copious world of motives — the dominion of tone-poetry over heart and mind, — into which we now ever farther and more deeply enter. It embraces and warms us more and more, it attracts us within its orbits and forsakes us not; it discloses man to us, the life of his inner kingdom, into which we *at first* enter with foreboding, in which we *afterwards* with the growth of clear consciousness take the warmest interest, so that it becomes *ours*. The wonderfully beautiful plasticity of Wagner's work lies before us precisely in the building up and completion of the world of motives."

After the first line of the hymn the *lyrical motive* (2) appears as interlude, expressing a languishing question of Walther's to Eva; after the second, the same motive, starting out from the chord of the dominant. Eva endeavors here to answer by means of glance and gesture, but bashfully casts her eyes down; this latter is very beautifully indicated by the carrying out of the *lyrical motive* (up to 2*b*), which is sounded in the clarinet

(accompanied by horn and bassoon), but at last, forsaken by all accompaniment, staggering alone wishes to lead to the dominant triad of *C*, and at the same time is surprised by the attack, in *a*-minor, of the following line of the hymn. Walther now becomes more urgent, as is clearly expressed by a variant of the *motive of passion* (8 *a*), which here plays round the sigh of longing of the *spring-motive* (8 *b*, measure 2). The *motive of passion* accompanies also Eva's bashful disclaimer which now follows, here, however, in plaintive minor, inasmuch as her heart, in opposition to her gesture, in truth speaks consent; hence too the maiden immediately directs a penitent glance pathetically to the cavalier, and this glance is indicated by the oboe with an exquisite variant, in augmentation, of that development of the *lyrical motive* (2 *b*) or of the *Eva-motive* indicated in 2 *c*.

In the subsequent interlude, which also continues to accompany the next choral-line, the same motive predominates and, as expressing the cavalier's hope and rapturous protestation, is rhythmically very effectively expressed through the frequent application of two sixteenths and one quarter-note at the beginning of the measure in the obbligato violoncello part. Then follows, executed by oboe, horn and bassoon only, the *motive of the declaration of love* (prize-song 7) in the bright key of *C*-major: signi-

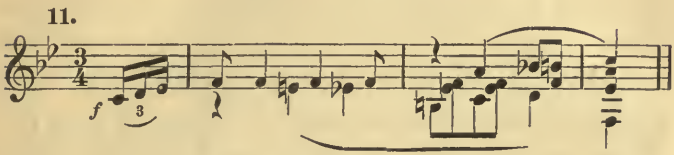
fying Eva's blissful smile, whilst her bashful casting down of the eyes is charmingly illustrated by means of a minor-scale melody, on the dominant chord, as it were embarrassed, mounting to its fundamental tone, then breaking off. Again is heard the sigh of the *spring-motive* with portions of the *lyrical motive* in the solo of the violoncello, for denoting Walther's renewed importunity. This musical thought is strikingly like Walther's song at the words: "My sacred trove's, The banner of love" (Pianoforte Edition, page 103). To the closing line of the choral is then attached a violin-passage, impetuously mounting up through two octaves from the *motive of passion;* as if the lovers, freed from the constraint of the church-ceremony, were now impatiently looking forward to a personal meeting.

Upon the organ-point on the tonic (*C*) the *lyrical motive* then moves most artistically, performed *fortissimo* by organ and orchestra, as if both were again celebrating with all splendor the spiritual elevation of the congregation quitting the house of God. After the basses have also taken up the *lyrical motive* and the violins have interwoven with it the *motive of passion*, begins now the alternative song between the cavalier and the two women.

First of all, Magdalena is several times sent back to the pew, to search for something left be-

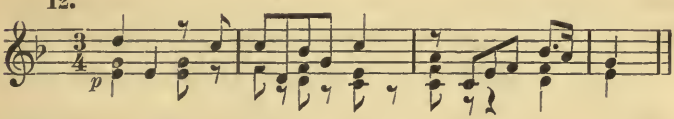
hind — of course intentionally — by Eva; here a striking *search-motive* makes its appearance:

11.



There is seen also in Magdalena's melody a droll, skipping, *spinster-like* sounding way of singing:

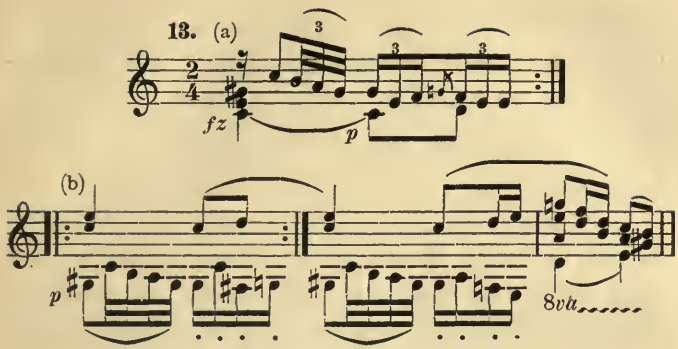
12.



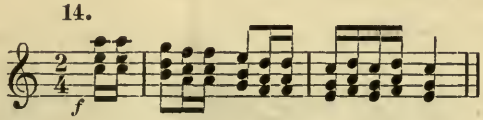
The cavalier in his song varies mostly the *spring-motive* (8*b*) or the *St. John's-day motive* akin to it (see 24*a*), while Eva appropriates to herself the *lyrical motive.*

Magdalena now urges the return homeward; but here David appears in the background, to make preparations there for the meeting of the master-singers, and at the same time the orchestra executes, on the organ-point *G*, the same movement that the Prelude introduced in its eighth measure as transition from the *C*-major movement of the *master-singers' theme* into its second part, beginning in the subdominant. It has the look as if the composer wished thereby to render quite perceptible the con-

trast between the poetry of the love-scene just passed through and the prosiness of the affairs of the guild, which are brought upon the stage with David's appearance. The passage is, however, here written out in sixteenths, and in this way assimilates to the *apprentices' motive* soon following it (see 14). Magdalena explains to Walther that Eva is betrothed, to be sure, but does not herself yet know the bridegroom, because he has to be chosen according to the verdict of the masters. Here the *motive of art-union* and that *of the master-singers* form the accompaniment, and the latter appears at the words: "The bride's own hand his bay-wreath ties" — exactly identical with that instrumental movement of the Prelude which follows the above-mentioned transitional movement with the second part of the *master-singers' theme*, at measure 14, and which interweaves in a most particularly artistic manner the individual motive-fragments of the latter theme, notably its 2^{d}, 3^{d} and 4th measures.

In answer to Walther's question: "The bride will choose —?" Eva indiscreetly exclaims: "You, or else no one!" Hereupon Magdalena takes her to task with a delicately conceived variant of the *cobbler's* or *kneestrap-motive*, which does not enter till later, and is meant to depict a coarse, rude nature:

(at *a* is the variant). When Eva compares Walther with the picture of David overcoming Goliath, the melody modulates from *G*-major into the brilliant and bold *E*-flat-major, which then changes twice in bold modulation also with *A*-flat-major (viz: from the dominant chord of *E*-flat-major to the *A*-flat-major triad).

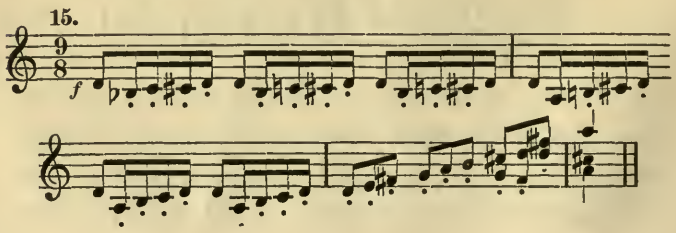
David now advances to the personages engaged in conversation, and hereupon the *apprentices' motive* resounds in its characteristic, merrily skipping manner:



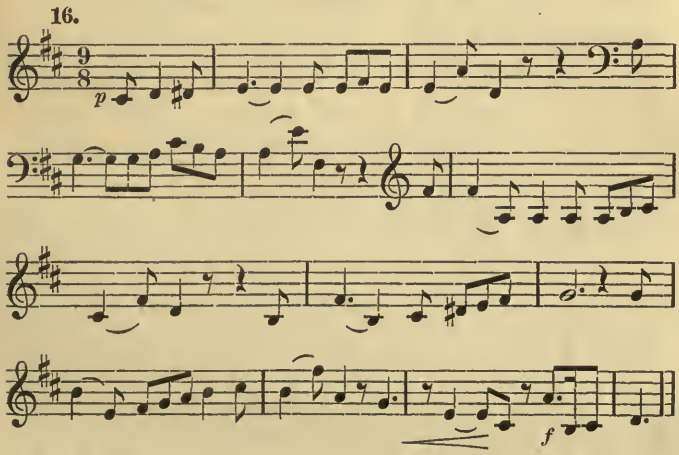
The farther course of the conversation is accompanied by the motives with which we have already become acquainted, in expression always conformable to the sense. The harmonies at Magdalena's advice

to the chevalier: "Let David supply all the facts of the trial", have a strange sound; twice in succession the chord of the fifth-and-sixth on *C*-sharp changes here with the chord of the second on *D*-flat.

The parting words of the lovers are introduced by the *motive of longing* (6) in the same modulation as in the Prelude, with the difference, that here the setting is continued from *E*-major to *C*-major, where the *motive of the prize-song* appears united in short but beautifully canonically worked out terzetto-movement with the *ideal motive* (5). The orchestra takes up the former theme at the departure of the women, but leads it over with a climax into the *lyrical motive,* which, gradually softening down, does not belie its characteristic relation to the following scene.

At the very outset appears in the second scene, when the apprentices, now advancing, call out to David: "The Marker's platform help us place!" — the *platform-motive:*

which is made up, as it were, from the separate strokes of chalk that Beckmesser afterwards causes us to hear on his marker's blackboard. Afterwards comes the exceedingly merry melody with which the apprentices give utterance to their roguish fun at David's expense, viz: the *quizzing song:*

16.

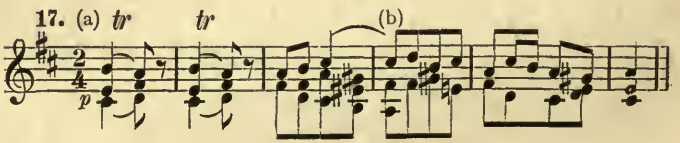


To this melody — among many others — we would refer those who persuade themselves that Wagner introduced the *prize-song* so frequently in this work "because his melodic invention was not rich, and here he rejoices in having attained beautiful melody!" These infatuated people only ignore the merit of the melodies remaining concealed, because the drama does not require their repetition, as it does in the case of the prize-song, and because

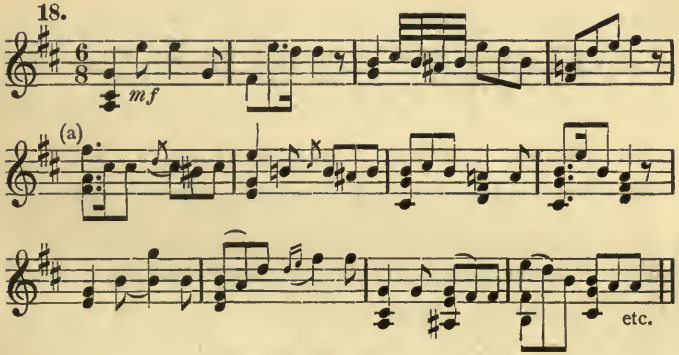
for this reason they have not been retained in their memory:

"To memorise them is perplexing,
A thing that's to our masters vexing."

Would that such fault-finders might once try to invent a melody so beautiful and so simple as that of the choral at the beginning of the drama! Or do they imagine this to be so easy a matter?

David now advances to the young knight and cries, in the words of the marker: "Now begin"! This takes on here a somewhat satirical cast by reason of the accompanying *augmented* major triad. Walther declares that he was never present at a trial of singing at which the judges were *mechanics;* hereupon is sounded the *guild-motive* with the felicitous trill:

to which is added later an harmonic sequence — so-called "rosalia" — (as in Ex. 17 at *b*), in which the assiduous scholastic labor of the pupils is displayed.

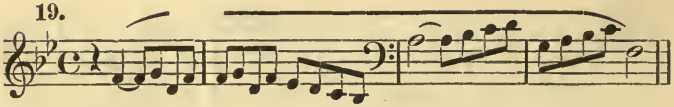
David's song about "shoemaking and poetising", up to "How far, think you, have I got on in it?" exhibits again a pretty and more extended melody,

which merits notice for its pertness in conformity with the meaning of the words (Ex. 18 gives this melody in its essential portions only). Worthy of notice is the immediate succession of triads — at *a* — on the 1st, 3d and 2d degrees of the scale, at the words: "Have I the leather beaten smooth", in which succession is represented the "hearty-kick-strain" of which the apprentices afterwards make mention, in speaking of David's punishment at the hands of Sachs:

Walther remarks derisively, that David, with all his industry, has not got beyond the making of a pair of good shoes, — and David misunderstands "pair" for "bar"*: at this the orchestra accompanies his

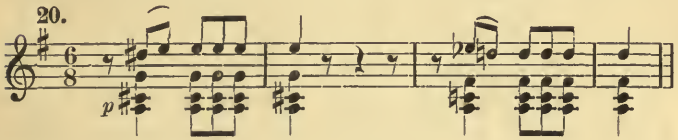
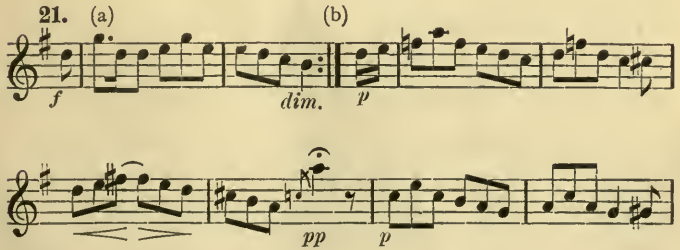
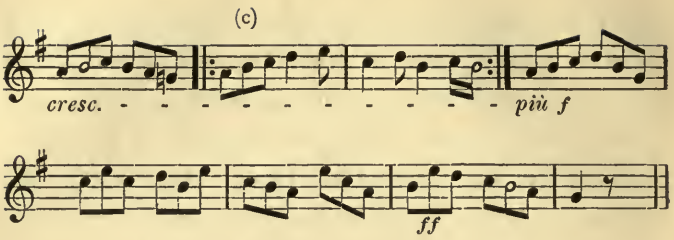
* In the German: "Paar" for "Bar"; a play upon words that cannot be strictly turned into English. **Transl.**

answer with the *lyrical* and the *platform* motives. At David's words: "The right stitch and the right thread", the above mentioned pert melody (18) is continued in changing meter up to the exclamation: "Who marks all this, and knows it pat, Is not yet master, for all that" (Pianoforte Edition, page 40).

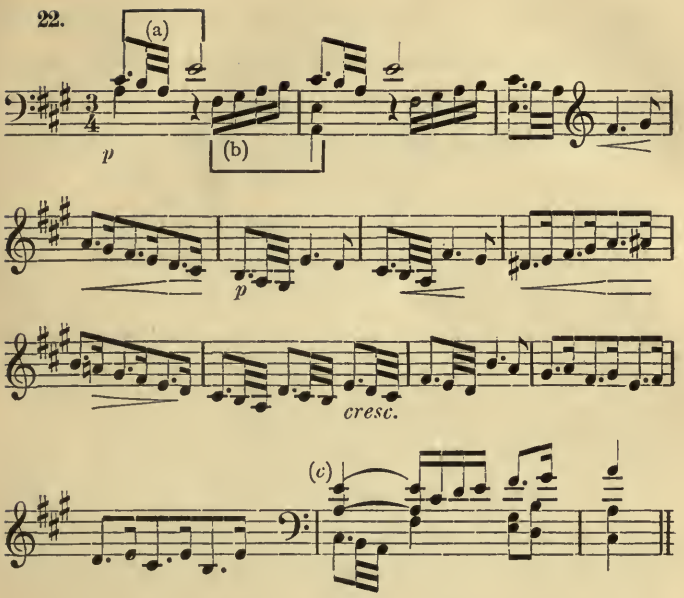
David now explains the art of the "singer"; here is formed from the *lyrical motive* and that of the *declaration of love* (prize-song, at 7*c*), a beautiful melody — *the motive of the art of singing:*

19.

Then follows a series of names of tunes, which in easy characterisation and pleasant melody illustrates the music, more through change of rhythm and suitable instrumentation than through sharply defined melodic features. It is not until David acknowledges how Master Sachs often accompanied the failure of his attempts at singing with the *"knee-strap-whack-tune"*, that the *cobbler-motive*, already given at 13*b*, comes forward in its sturdier setting.

Meantime David notices that the apprentices have put up the marker's platform amiss; during a ludicrous canon-like performance of the *apprentices' motive* in the orchestra he reproves them, whereupon

the boys, singing the same tune, make fun of their director, praising him as "the cleverest of all". The apprentices now put up the platform according to David's instructions, while the aforesaid canon is repeated in the orchestra; David then again advances to the young knight, to explain the meaning and office of the "marker": here appears the *"marker-motive"* for the first time (fragmentarily) in the rhythm of $^{6}/_{8}$ meter:

its precise form will be exhibited farther on. At the close of his discourse David strikes up, with the words: "God speed your master-singing!" — the beautiful *melody of the wreath of flowers,* as the sign of the success of the master-song:

and the apprentices repeat the same melody in chorus, making use of the "rosalia" given at 17*b*, as closing refrain. — Such a melody would hardly occur to a tone-poet tied down to the *doctrine of the schools!* And yet the unusual harmonic modulations contained in it are perfectly correct: they are taken from the mixo-lydian church-mode, whose seventh degree forms a whole tone with the eighth, and thus becomes the subdominant of the subdominant.

In the third scene the masters appear. The apprentices, who in their irrepressibility were dancing in rows during the above song, disperse affrighted, and this is illustrated by the orchestra with a rapid descent of the *apprentices' motive* down the scale, to which is joined the *marker-motive*, indicating Beckmesser, immediately appearing with Pogner. In this scene predominates (principally in *F*-major) the motive of the *guild-consultation:*

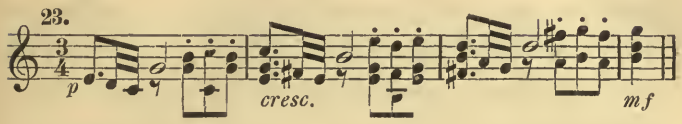
22.

which at first appears as fundamental bass to Pogner's song: "Trust me, my friendship is unshaken", and whose first motive-fragment (at *a*) unites itself for the most part with the equally short beginning of 7 *c* (at *b*). When Pogner joyfully presents Walther as suitor, this motive appears in the upper voice played very sonorously by the clarinet, horn and bassoon, as shown in Ex. 22, and here the violoncelli take up (see 22 at *b*) the motive-fragment from the *prize-song*, resembling a finical embellishment. At *c* we see also the *art-union motive* joined

with the *guild-consultation motive*, and when Pogner consentingly exclaims: "Into the Guild I gladly enter you at once" — the *lyrical motive* is united with it. Kothner's calling out the names of the masters who are present is accompanied by the motive under consideration at first in the basses only, and not till later do the horns and wood-wind join them, quite at the last the violins, which bring about a charming association of the *motive of art-union*, that of *the declaration of love* and the *lyrical motive*, therewith crowning the *guild-consultation motive* brought prominently forward by the 'celli. The symphonic share of the orchestra is developed more and more joyously at this movement, until at last the wood-wind instruments in union with the horns and trumpets peal out the *initial motive* (22*a*), and lead to a magnificent close, with the addition of the trombones, in the key of *F*-major, just after the masters have taken their seats for the consultation.

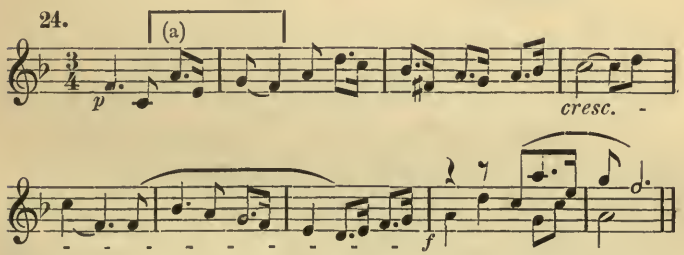
Pogner now asks permission to speak, and makes the strange proposition of offering his daughter Eva in marriage to the victor in master-song. We call attention to the application of the initial motive of the *theme of the guild-consultation*, in conjunction with a double close of the dominant and tonic harmonies, performed (by the wood-wind instruments) in eighth-notes, and to the repetition

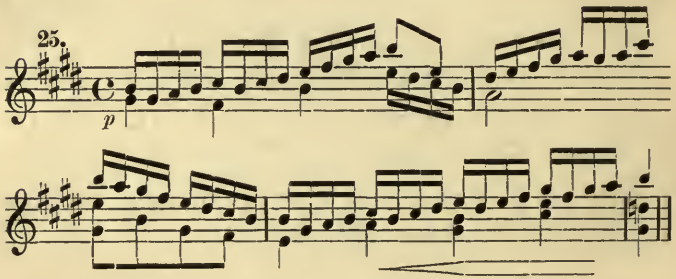
immediately after of this variant at a higher pitch with inversion of that chord-succession, etc.:

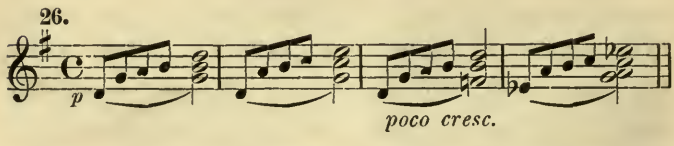
23.



This denotes the expectant acquiescence of the assembly in the permission granted Pogner to speak; the chords in eighth-notes mark almost visibly the masters nodding assent. The *St. John's-day motive* (Ex. 24, at *a* in brackets) now developes itself into a glorious song-melody, as is seen abridged, but in its most essential parts, in the following example:

24.

At Pogner's allusion to German art, with this new motive is united that of *art-union*, and, at the words: "The singer to whose lyric skill The public voice the prize shall will" — that of the *guild-consultation* also. The same themes also accompany the subsequent chorus of the masters. When, however, Pogner farther declares that the bride may be al-

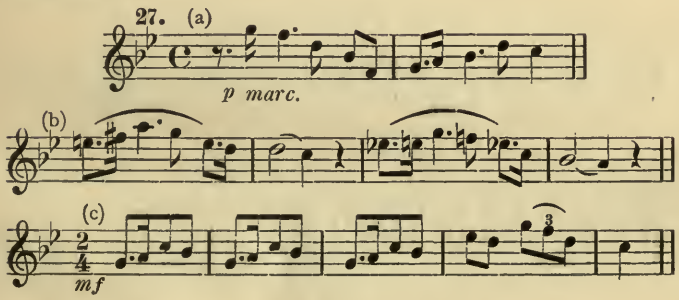
lowed to reject the one who is chosen, from the *art-union motive* is formed a charming, innocently playful melody in sixteenth-notes by the violins, to which the oboe or clarinet executes a somewhat more sustained counterpoint of equally cheerful character:

This is the motive of *artless judgment*, such as predominates in the mind both of the common people and of children: for Sachs' subsequent speech in favor of such judgment is accompanied by the orchestra to the same melody. On the occasion of this speech appears also at first the motive of *maidenly feeling:*



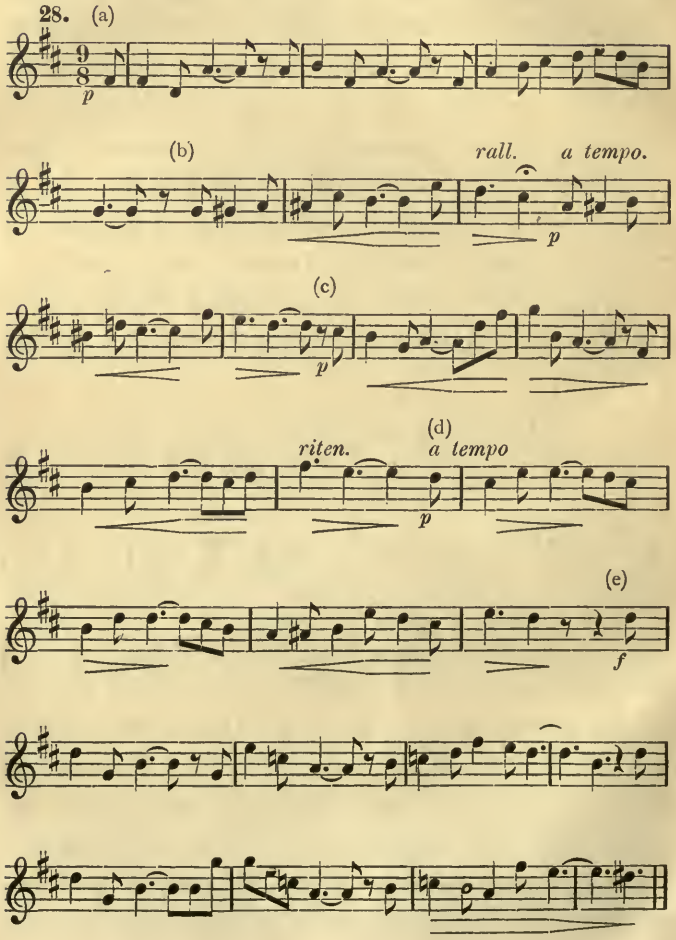
in which a peculiar effect, denoting bashfulness, is attained through the circumstance that the antithesis

of the musical period repeats in the *minor* mode the same thought that the thesis had presented in the *major*. In the third act we shall become acquainted with a motive of like signification, in the case of which the change of mode produces a similar effect. — Here the motive of the *wreath of flowers* also is repeated; the first time, when the apprentices applaud Sachs for favoring the popular judgment, — the second time at Beckmesser's hateful accusation: "Clap-trap stuff he (Sachs) writes for the crowd".

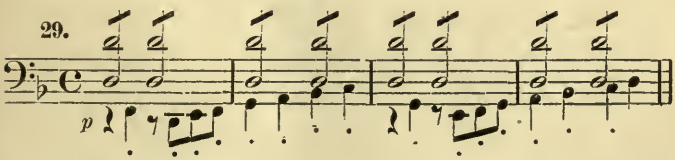
Pogner now calls Squire Walther to him; with the latter the *knightly motive* at once makes its appearance:

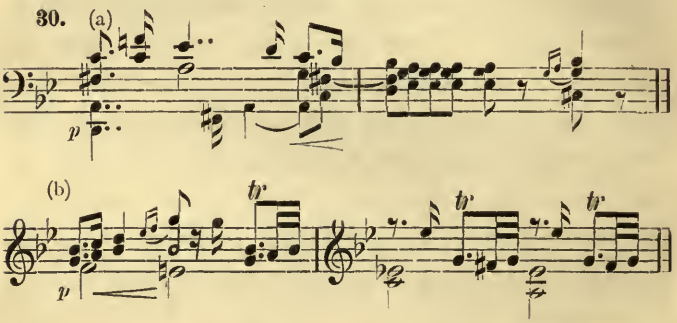


— the continuation of which (at *b*) is strikingly like the *Eva-motive* indicated at *2c*, and thus points to the congeniality of soul between the lovers. A variant of this beginning (see *c*) will be considered later on. Walther now sings the song of his singing-master; no other than the lyric motive could

here introduce the answer to Kothner's inquiry as to his name. In the song itself:

we find — from *a* to *e*, inclusively — five essential motive-fragments. Part *a* (see 2d measure) is derived from the *lyrical motive*, and finds in *c* an unmistakable variant; *b* and *d* are new, and have a special charm; in *e* is seen that which essentially deviates in the melody of the after-song, which begins in the key of the subdominant. The interlude (transition) between the first and second stanzas applies the motives *b* and *d*, that from the second stanza to the after-song makes use of the same motives in contrary order. The after-song gives the previous motives again at the close, with slightly altered construction.

Most capitally expressed is the *bewilderment* of the masters at Walther's song, so far above their comprehension, by the application of a fragment of the *master-singers' theme*, — 3d measure with the preceding three eighth-notes —, which is performed by the bassoon and the basses in union with the unisonous *tremolo* of the violins and violas on the tonic *d* in the minor mode:

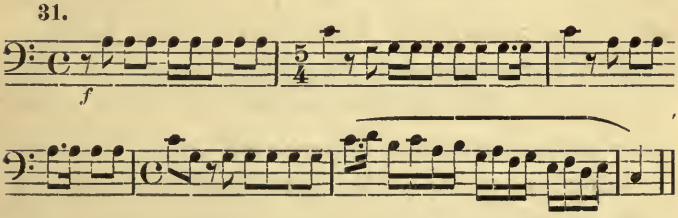
29.

The town-clerk now goes to the marker's box and his by no means favorably presaging words in ex-

planation of the office of marker are accompanied by a blending of the *knightly* and the *marker-motives*, drastically depicting the particularly *jealous disaffection* of Beckmesser towards Walther:

In this modification (compare Ex. 20) the *marker-motive* henceforth for the most part makes its appearance. The thematic working up of it, however, at this short speech of Beckmesser's is of the greatest artistic significance in regard to the comic element of the musical expression implied by the drama; among other things is formed at the same time a short *leap-motive* (30*b*) of most peculiarly hypocritical expression.

Now Kothner begins reading off the rules of singing, in the form of strophe and antistrophe; as introduction to this the *leap-figure* just mentioned unites in the orchestra with the *master-singers' theme*, though comically distorted in the minor key, be-

ginning with the chord of five-six: a capital satire on the mummification of the rules! Kothner's song begins in a psalmodizing tone in the same key and rhythm (with the peculiar alternation between $^4/_4$ and $^5/_4$ time) as is taken up later by Sachs in the third act for the "christening" of the "morning-dream's true story" — with the delivery and bearing (so to speak) of an old-time messenger charged with an invitation to a prospective sponsor:

31.



It should be noticed, moreover, how delicately the Master Wagner feels the rhythmical effect in choosing such metrical changes, and how precisely this choice follows only a genial stroke of dramatic expression. How striking in effect is the expression of solemn energy which the $^4/_4$ measure acquires on immediately following after the preceding $^5/_4$ measure*; and the conventional element of

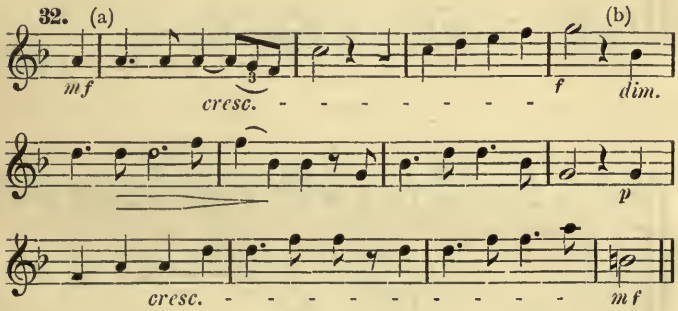
* Compare the already cited parallel passage (Pianoforte Edition, page 374) in which this effect is of course still more obvious.

solemnity finds most suitable expression in the melisma of the ornately descending major scale, with which the first stanza closes. The second stanza ends on the dominant with a similarly ornamented run, which, there as here, the orchestra vigorously repeats, after the manner of a refrain. The farther extended after-song closes its first part in like manner in *e*-minor, the second in *C*-major, and employs in the vocal part the *motive of art-union* and that of the *prize-song* (7*c*), as if the tone-poet wished in passing to indicate the free flight of genuine artistic phantasy from which even under the pressure of dried up art-rules the adherents of the latter cannot withdraw themselves.

With repugnance Walther complies with the summons to seat himself on the singer's stool, and clarinet and bassoon give utterance to his frame of mind by the morose sounding *marker-motive* (29*a*). Kothner now calls out to the marker: "The singer is seated"; he does this with the descending fifth *d-g*, whereupon Beckmesser utters from out of the marker's box the cry: "Now begin", in the contrariwise ascending fifth *a-e*, which has an exceedingly ludicrous effect. Hereupon follows in the orchestra a magnificent dominant-septimachord in the key of *F*, to which is joined a brilliant ascending run of the violins, and then Walther begins his *wooing-song*

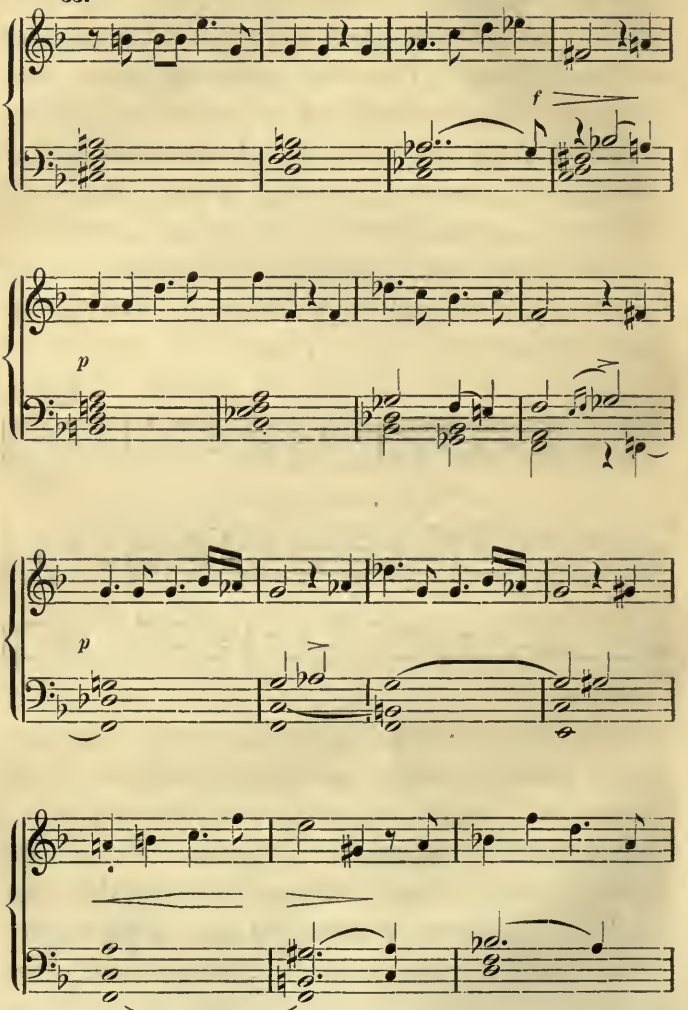
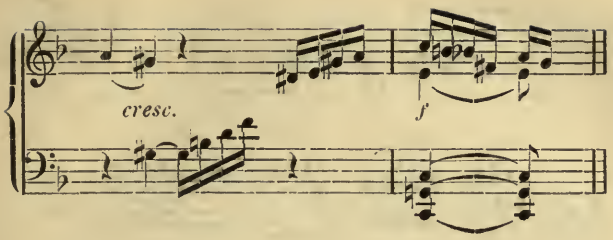
with the identical words of Beckmesser's cry, which here opens into a splendid and broad *F*-major triad in the orchestra. This triad gradually dying away brings in with the *motive of passion* (8*a*) an accompaniment-figure for the song, characteristically depicting the approaching swelling of the spring-wave.

The first stanza of the *wooing-song* begins with a melody very like the song: "By silent hearth" (see Ex. 28), although in $^4/_4$ measure. The following example:

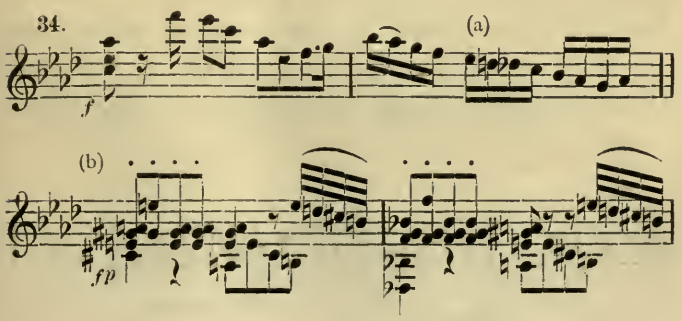
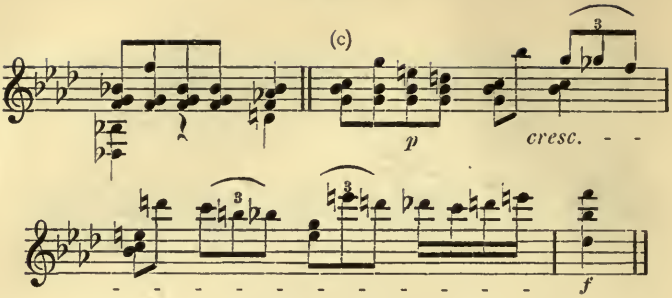


gives its first part; the melody afterwards continues with a farther working up of the *spring-motive* (8*b*) up to the close. The second stanza begins — strictly speaking, contrarily to the direction — with a new melody, which, however, conveys the most speaking expression of *ill-humored spite* at the words: "There, like a hiding craven, with hate and envy torn", etc.:

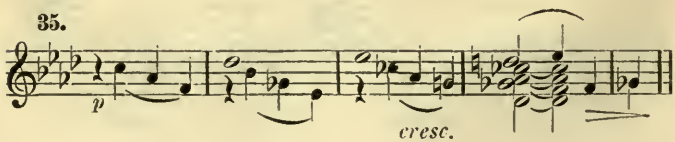
33.

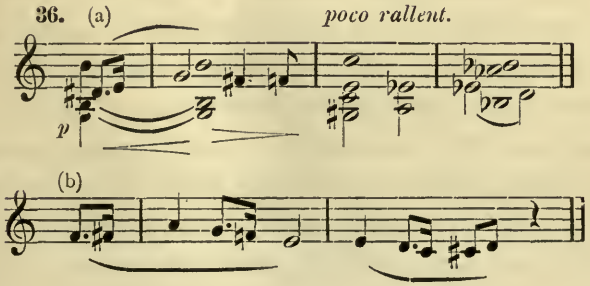
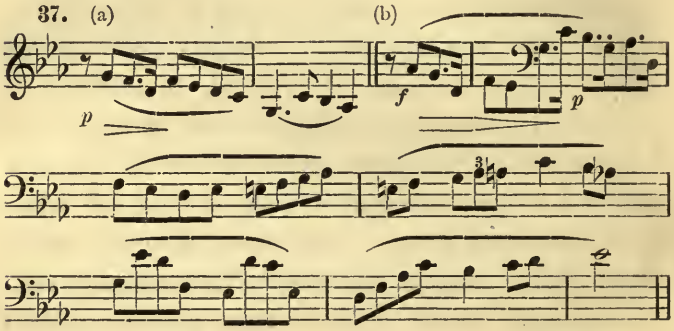


But then a fiery violin-passage leads (here the singer rises to his feet) with the emotional inflection of the *lyrical motive* (as noted at *2b*) back into the beginning of the first stanza, and now the melody of this latter is again heard, with slight alterations, up to the close.

Beckmesser here interrupts the young knight, and to the laughter of the Masters holds outside of the marker's box the blackboard covered over with chalk-marks. To this is sounded the *knightly motive* in caricatured harmonic coloring:

and with an appendix bearing the decided expression of derision (see at *a*); to the latter corresponds likewise the phrase — beginning at *b* — of frisking eighth-notes, which, accompanied by sharply dissonant harmony, moves up and down in semitone-progressions, and especially deserves the name of the *scornful-laughter motive.* The variant — at *c* — formed from this (through alternation of doublets and triplets of eighths) likewise tends to spreading the merriment still farther. Worthy of notice is also the passage where Beckmesser cries out: "Could sense be more nonsensical, say?" — and the Masters (always with the exception of Sachs) with one voice make the admission: "We were not wise." What a degree of humor is developed here in the music:

35.

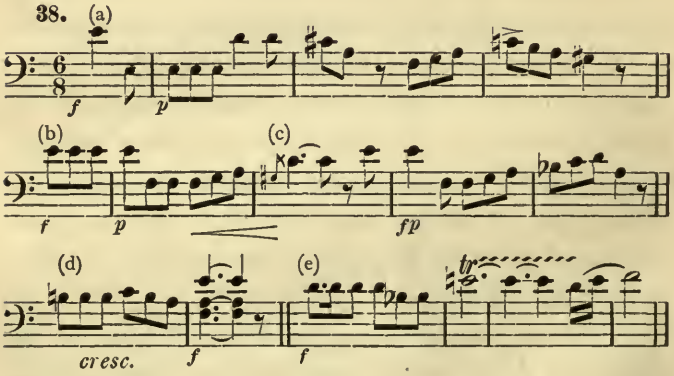


Even the moving of the melody from *f*-minor into *G*-flat major has a characteristic effect. The unfavorable criticism now following of Walther's song on the part of the Masters is accompanied by the *scornful-laughter motive* (34*b* and *c*) up to Beckmesser's words: "And not a trace of melody!" (The melody hereto applied is derisively recited, in addition to that of the subsequent passage: "Let in the streets the rabble holloa! Here must we at least some discipline follow!" by Sachs in the second act, when he is informing Eva of the young knight's defeat at the trial of singing. (Pianoforte Edition, page 189.) The increasing wrath of the envious masters exhibits itself in the application of the *motive of passion* (8*a*), which is here worked up in a regularly screaming manner until Sachs cries out in the middle of it: "My Masters! pray now give o'er!" From the orchestra resounds to him here a new motive, that of *envy:*

the antithesis of the *Eva-motive*, which expresses affectionate kindness (see the latter at 36*b*). To this is at once joined Sachs's *friendship-theme* in the simplest form:

(at *b* is seen the subsequent development), in order to make known his resolute interposition in behalf of Walther. The words: "One way you measure solely a work that your rules do not fit", are again accompanied by a pleasantly sounding "rosalia"; the continuation of them: "Resign your own views wholly. Some other rules apply to it!" is supported by the *motive of envy* (36*a*) with scenic significance. Beckmesser now answers back with the *scornful-laughter motive* in the allied readings of 34*b* and *c*, and also with the *motive of envy*. Sachs's answer: "A riper judgment you might utter, If better heed you'd pay", is treated more in the manner of recitative, but composed with the finest humor.

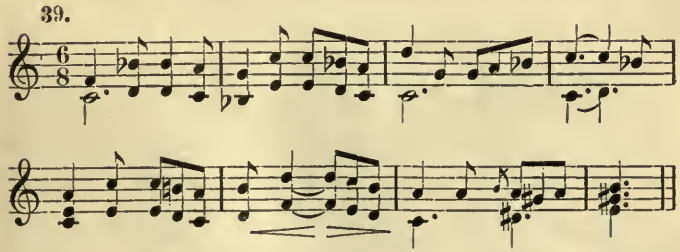
If the zealous antagonists of Wagner's *dramatic melody* would but once closely examine this typical model (Pianoforte Edition, page 126), they would recognize therein the truth of Wagner's remark: "The determining coherence of melody lies in the sensuous expression of the verbal phrase, which expression again was first determined from the sense of this phrase." If these opponents could acquire the insight: "how here speech itself, according to its most sentimental subject-matter, was to be rendered in such a way that *not the melodic expression per se, but the sentiment expressed,* should excite the interest of the hearer"*, they would have to acknowledge that the difficult task which Wagner's music-drama proposes to itself in this regard could not have been accomplished with *greater* art! In similar instances of exemplary conformity between poetry and composition (and, indeed, to the greater advantage of both) precisely the opera of "The Master-singers" is, because of the humor pervading it, rich to overflowing.

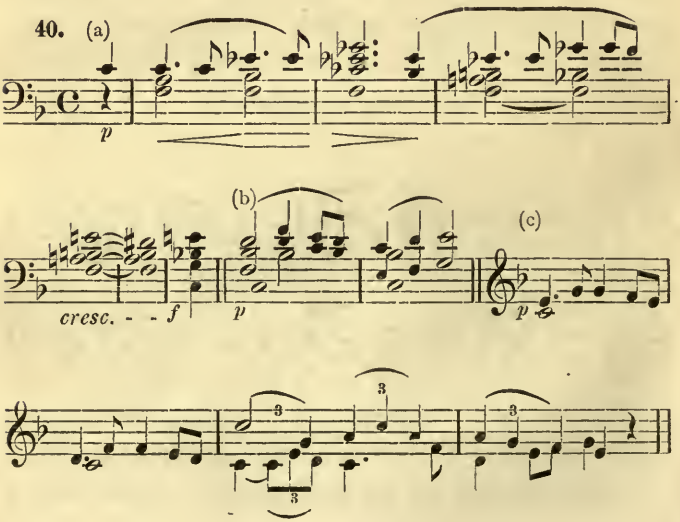
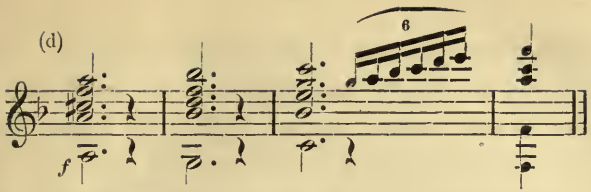
The farther address of Sachs confirms what has just been said. Sachs's innuendo upon the jealousy of the town-clerk is introduced by his *friendship-motive*, the song itself is supported by the *St. John's*

* See Wagner's writings, Vol. IV, p. 396.

day motive in wonderfully beautiful harmonization in $^4/_4$ measure; the latter motive assumes with the combat of the two masters an ever livelier character and passes over, as Walther also flames up with anger, into the $^6/_8$ measure, where it leads over with a shrill augmented chord of the sixth on *B*-flat into the chord of the third and fourth on *B*-natural. Here begins now a deliciously humorous melody by Beckmesser (we recommend it to the inspection of those who find fault with Wagner!): "Hey! What needs Master Sachs to mention Which way my steps may be turned?"

(The example gives only isolated characteristic principal passages of this melody.) The change of mode (*A*-major and *a*-minor at *a*), the skip from high *e* to the major seventh *f* (at *b*), the septima-

chord following it (at *d*) unresolved, at least in the vocal part, finally the transition with the trill into *F*-major (at *e*) — these things are all features so masterfully characteristic, not resulting from reflection, but poured out from the most abundant source of artistic inspiration, that only the grace of the entire melodic development remains to set the crown upon them. — Hans Sachs, acknowledging his neglect, scratches his head, while the *cobbler-motive* with the harsh augmented triad is heard in the orchestra; but he retorts upon the town-clerk the very ironical excuse, that he has not yet found for the soles of his (Beckmesser's) shoes the motto such as *he* deserves. The melody of his song is just about as waggish as that of Beckmesser's cited shortly before, but more in keeping with Sachs's good-nature. The following example

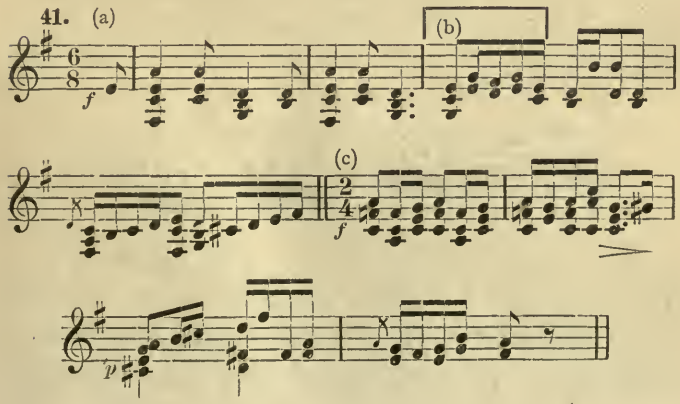
39.

reproduces it, as it returns from *F*-major to the key of *a*-minor struck up by Beckmesser. Sachs thinks

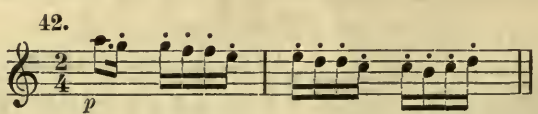
he shall find the motto for the latter after he shall have heard the knight's song to the end. Here *knightly motive, master-singers' motive* and *cobbler-motive* are strung together, while Sachs summons the young knight to go on singing in spite of the marker, and the other Masters put in a protest against it. Walther does not allow himself to be put out, and begins to sing the after-song of his interrupted strophe: "My lady's praise to ring", at first to the melody of the second stanza ("From gloomy thicket breaking Behold the screechowl swoop"); afterwards, however, making use with drastic effect of the *motive of envy:*

which is followed, in most vivid contrast (at *b*), by the beautiful cantilena: "Up then soars, By golden pinions stirr'd, A wondrous lovely bird", and by the melodies we have become familiar with in the two stanzas (see 32*b*) with the *spring-motive* (8*b*). During his song the Masters continue debating with scornful expressions against Walther. The art with which their every word, characteristic of the individual Masters, is set to music and organically fitted into the grand ensemble-movement of this finale, cannot be described, — it must be specially studied in the full score. After a lively gradation of the *spring-motive* appears the *Vogelweide-motive* indicated at 28*d*, wonderfully united with the first part of the *motive of the wreath of flowers* (which the apprentices perform in derision with the song: "God speed your master-singing", see 21*a*); and after its repetition the lads sing the song of the *wreath of flowers* entire up to its joyful closing refrain, while Walther intones along with it — in motival analogy to the counterpoint at 40*c* — with a variant of *b* the closing verse of his song: "Up shall soar My noble loving lay!" in a glow of enthusiasm, resounding distinctly above

the polyphonic chorus of the ensemble-voices. Leading, with the augmented triad on the third and the septimachord on the second degree, into the chord of the dominant and therewith to the complete close (see 40*d*), this glorious final movement ends; the Masters — with the exception of Sachs — just as much rejoicing, with the sentence: "Rejected and outsung!" in their external, seeming victory, as Walther in his moral one, inasmuch as the latter, leaving the singer's stool with a gesture of contempt, cries out to them: "Farewell, ye Masters, for aye!"

The uproar of the breaking up of the Masters and apprentices is accompanied by the orchestra with the tumultuously applied *wreath-of-flowers motive*, which, shortly before its termination, is interrupted by the expressive sounds of the *spring-motive* (at which Sachs, who alone has remained in the foreground, turns away with a humorous gesture of discouragement, and follows the others). After the subsequent repetition — *diminuendo* in $^{9}/_{4}$ measure — of the initial measure of the *wreath-motive*, at last enters, on the organ-point of the tonic, the *mastersingers' motive* (played by bassoon and 'cello in almost grotesque style), which the chords of the sentence passed on Walther: "Rejected and outsung!" (see 40*d*), bring to a close.

Second Act.

The orchestral introduction to the 2^{d} act begins at once very briskly with a jubilant trill upon the fifth of the nonachord, to which afterwards is joined the short *St. John's day motive* (24*a*) in diminution, and with the expression of youthful hilarity. This expression is still enhanced in that the *St. John's day motive* unites to itself a descending and an ascending scale-passage, which sounds like a cheerful burst of laughter. After this sprightly music has sounded through 14 measures on the same nonachord, there enters more gently the melody of the *quizzing-song* with which in the following scene the apprentices greet David and make fun of him on account of his love-affair with the "old maid":

Here the first part only of the melody (at *a*) is utilized, and a waywardly sounding passage formed from its motive-fragment *b* leads thence back to the initial trill, during which the curtain rises. It is evening, and on the stage we see David and his companions closing the window-shutters of their dwelling-houses. The lads begin with the roguish song: "Midsummer day! Midsummer day! Flowers and ribbons, goodly display!" (41 *a*), and immediately David joins to it the *"wreath-of-flowers"* song; he also applies its motive in recitative, at the words: "Whom are you calling?" The apprentices again sing, to the nonachord: "David, what cheer?" — and then repeat the beginning of the song. Now appears Magdalena with the basket of provisions, and at the same time is heard in the orchestra a sixteenth-note figure formed from the *apprentices' motive*, depicting as it were the tripping motion of Magdalena:



which entirely passes over into that figuration from the *master-singers' theme*, which was seen in the 12th measure of the first prelude and at David's first appearance. To this is joined, when David is regret-

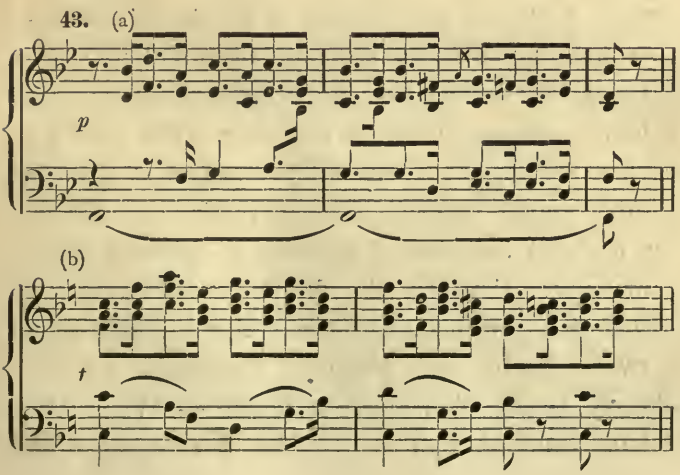
fully recounting the misfortune of the knight at the trial, the *cobbler-motive* in the more delicate conception exhibited at 13*a*, yet with the melancholy appendix of 13*b*; and the alternation of these two motives is repeated at Magdalena's exclamations of pity. If now we admire the expressive characterization of the aforesaid motives in the orchestra, on the one hand, we shall not be able to deny, on the other, that the leading of the vocal parts in the dialogue between David and Magdalena is in an equally masterly manner adapted to the words and moods of the singers, and brings out with extraordinary emphasis the humor of the situation,

After Magdalena's disconsolate exit, the lads continue to tease David with: "Hail to the 'Prentice and his bride!" (see 41*c*), which they soon follow up with the *initial theme* (41*a*) in broader development. It should be noticed, moreover, how at 41*c* this melody modulates into the sub-dominant of the sub-dominant, just as daringly as had been the case through the adjunction of the *wreath-of-flowers motive* after 41*a*, or in the original melody at 21*b*. Here is exhibited, in the application of triads not proper to the scale, but entitled through relationship, a hitherto scarcely foreseen, important effect for dramatic expression; and from the homogeneity of its application in the case of similar dramatic situations

in this work, we may conclude that Wagner's delicacy of feeling had a clear consciousness of this effect in composing the drama.

In the conversation now beginning between Sachs and David the *cobbler-motive* (13*b*), with its chromatically descending augmented triads gives expression to Sachs's anger at the unmannerliness of David and his companions. The same motive unites itself conformably to the sense with the *guild-motive* (17) and that of the *hearty-kick-strain* (18*a*); for, "As punishment for to-day's offending", David is not to have a singing-lesson. The *guild-motive* now leads over to the wonderfully tender and thoughtful conversation between Pogner and Eva (scene 2), in which the tone-master discloses to our view the whole depth of his teeming mind. Where has ever any other composition availed to represent the tender feeling of affection between father and daughter so purely and cordially as is done here, on the return of the pair from a walk together? The scene is a masterpiece of genre-painting in tone-art, that is surpassed only by the subsequent scene between Eva and Sachs.

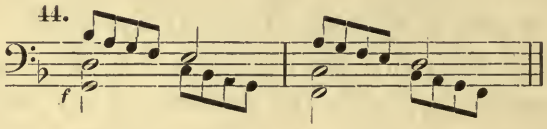
Pogner, in doubt whether he shall make a call upon Sachs, or not, loses himself in thought, whether he has done right to offer his daughter as prize for the master-song; hereupon appears the

motive of maidenly feeling (26) connected with a variant of the *Eva-motive* (see later 46*a* and *b*). The former enters, in rhythmical inversion, at Pogner's question: "And you, my child, your thoughts are hid?" The musing of the anxious father is suitably painted by the singular harmonies of the chords accompanying his monologue, and the clarinet charmingly reproduces in its triplet-run the chills of the cool of the evening. When Pogner with his daughter, seated under the linden-tree in front of his house, is thinking of the burghers of Nuremberg, before whom assembled in great number Eva has on the morrow to award the prize to the Master of her choice, for the first time is heard the *Nuremberg-motive:*

in its festively sociable sonority. This motive is formed from an inflection of the *lyrical motive* (2), in that the first melodic progressions of the latter, translated into dotted eighth-notes with sixteenths, acquire somewhat of a *limping* character, which may be referred to the town-clerk as one of the representatives of the city. Yet this variant acquires in its farther carrying out, but especially later on, in the third act, through the accession of a very noble melody (43*b*) contrapuntally united with it, an imposingly festal expression, which causes the reference to Beckmesser almost entirely to disappear, and on the contrary much more points to the prosperous well-being of the honorable German burgher. At the mention of the award of the wreath, however, the original — the *lyrical motive* — also unites with this variant; then follows, upon Magdalena's appearance, her *tripping-motive* (42) and a longer passage, more in recitative style, until Eva, in her anxiety to learn the particulars of the fate of the young knight, remembers Sachs's affection for her and therefore determines to question him in confidence. Here for the first time enters the *real Eva-motive,* for indicating the reciprocal attachment between Sachs and Pogner's daughter; we shall directly speak of it more in detail. — When Magdalena cautions Eva not to let her father notice

that she is expecting the knight, the *propriety-motive* (13*a*) is again heard, and as soon as the former has delivered Beckmesser's errand we hear in the orchestra at first the *envy-motive* (36*a*), and then a harsh transformation of the *guild-motive* (augmented triad and chord of the augmented sixth), plainly characterizing the malevolent master of the guild and Eva's aversion to him. In most striking contrast to this is sounded at Sachs's appearance with David (in the now following third scene) the original *guild-motive* (17) with the addition of the motive-fragment — given at 7*c* — of the *prize-song*. Sachs's anger at the saucy apprentices is abundantly expressed in the application of the *cobbler-motive* (13*b*), whose second part of the measure is repeated, at the question: "Why d'ye wait?" with drastic effect.

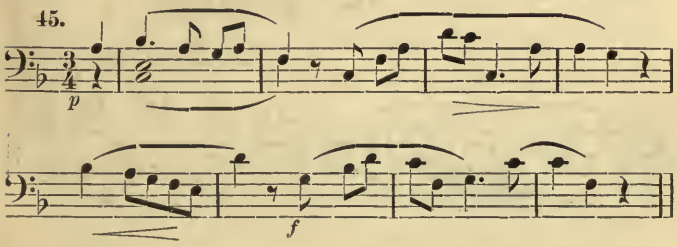
Sachs is now alone, and seats himself in meditation at the half-open door of his shop, in the mild summer night inhaling the scent of the lilac-tree. The monologue, musically so significant, is introduced by the *spring-motive* in the wood-wind instruments (see it at 8*b*); to this are united above the gentle *tremolo* of the violins soft horn-sounds from the *wooing-song* (32*b*), which direct Sachs's remembrance to the striking song of the young knight and here again issue into the *spring-motive*. Angered at the stupidity of his associates of the guild, Sachs

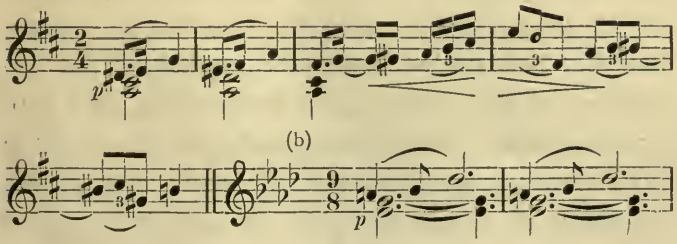
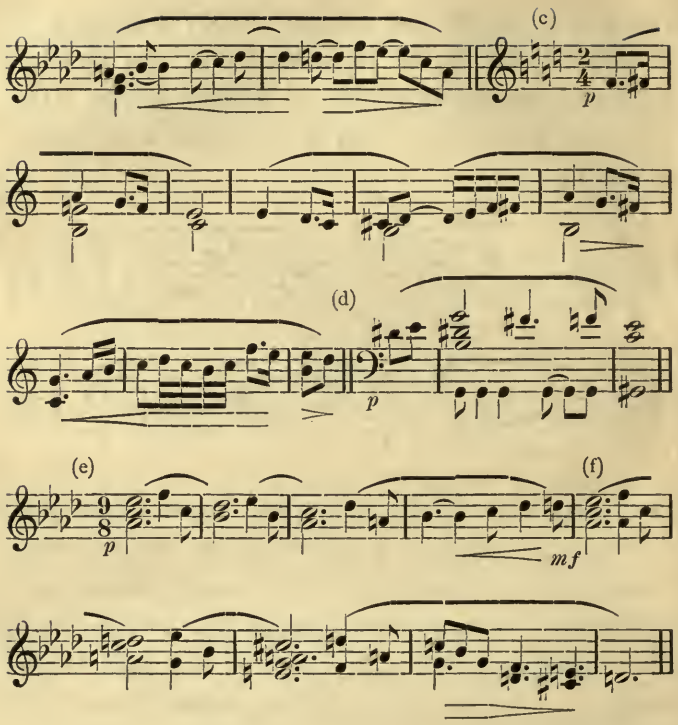
impetuously betakes himself to his work of cobbling, and the orchestra accompanies this with the loudly sounding *cobbler-motive,* to which is joined a fragment of the *lyrical motive* (first half of the 2d measure, as it were the inversion of 7 *c*), treated in harmonic sequence: as it is afterwards applied at the noisy beginning of the cobbler's song:



With the gradual assuagement of Sachs's ill-humor the *cobbler-motive* dies away by degrees, and Sachs's remembrance of Walther's song again introduces the *spring-motive* with its cry awakening ardent desire, now in two-part, now in three-part measure. At first it resounds more and more broadly; then it is noticeably enlivened and at last passes over into the more passionate setting at 8 *a*. At the words: "Like songs of birds in sweet May-time" the horn and 'cello strike up the *love-song* (7, measure 1): then that motive of passion describes in strangely digressive harmonization the ridicule which he would deserve, who should "seek to imitate the bird"; and now enters in all its breadth the simple *spring-motive* at the words: "Spring's command And gentle hand

His soul with this did entrust", softly leading over into the *motive of the Vogelweide* (28*d*). In wonderfully beautiful melody resound Sachs's words: "The bird who sang to-day Has got a throat that rightly waxes":

45.

Beginning above the organ-point of the dominant, the melody leads with a full close into the following (fourth) scene. Eva now draws near to Sachs, with a friendly greeting, accompanied by the motive *b* from Walther's first song (28), — and this is the place to elucidate the various formations of the *Eva-motive:*

46. (a)

Eva represents in the drama the *good principle,* the pure feeling of love, both towards mankind and for all that is good and noble; for this reason we also find her motive frequently applied for the expression of this *sentiment,* and Hans Sachs, who is of the same mind, may likewise make use of it, as the expression of his goodness of heart; this applies especially to the forms noted at *a*, *b* and *c*. — In

opposition to Eva stands the principle of *envy* as represented by Beckmesser and the like of him; hence is formed from *c* by means of altered harmonization the *motive of envy*, *d*, conveying the contrary expression, as we have already seen it (at 36*a*). From 46*b* is formed by means of rhythmical inversion of the long and shorter notes the variant *e*, which perhaps is intended specially to denote the element of elegance in Eva's manner and appearance; but this variant also acquires a characteristic contrast in a significantly applied enlargement at *f*.

When Sachs looks up in surprise at Eva's appearance at so late an hour, the series of *Eva-motives* begins with the one noted at 46*e*, which the variant at *b* follows more broadly carried out. Then appears, at the mention of the more elegant work on Eva's new shoes, *e* again with the addition of *f;* the latter, when Sachs alludes to the coarser work for the town-clerk, in contrast with the former. With the same bearing on the dialogue this is again repeated, until Eva gives her friend to understand, that she would rather have a widower for her husband than the old bachelor! The naïve roguishness of Eva's avowal could not have been more happily represented musically than in the unexpected progression of the dominant septimachord on *C*, with the augmented fifth as passing-note, to the chord of

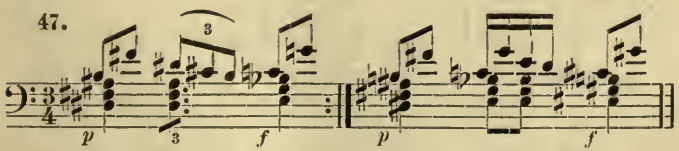
the third and fourth on *B*-flat, where the Eva-motive *b* now comes forward *pianissimo* and shyly; noteworthy is also the melodic leading of the upper voice at this transition, inasmuch as it corresponds perfectly with the love-motive in "Tristan and Isolda" (*g*, *g*-sharp, *a*, *b*-flat); and this allusion is seen to be no accident, for, as we know, Sachs boasts, in the third act, of his prudence: "Hans Sachs had prudent dread of The fate of poor King Mark!" Motive *e* again follows the sister-motive, in a form somewhat altered through eighth-note movement, and with an harmonic climax. The harmonies become especially intricate, when Eva thinks Sachs is mocking her, and the latter acknowledges: "I 've been annoyed and vexed to-day". Full of curiosity, Eva now draws closer to him, to ask about the singing-school, whereupon the *motive of envy* (*d*) comes up for the second time (it appeared the first time in the first act, in treating of which I quoted it as an example under No. 36*a*), played by violin and viola above the dissonant triad in the 'celli and bassoons. At Sachs's mention of the "quite untaught" knight it is repeated reinforced by the clarinets, and here follows the *knightly motive* (27*a*), which passes over into Beckmesser's *quarrel-motive* (34*b*), as soon as the narration touches upon the dispute of the Masters about the young knight's

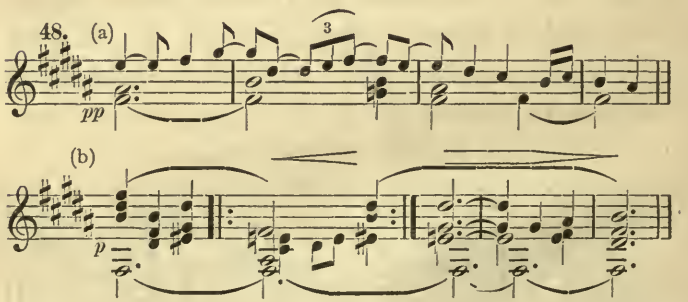
song. Eva's anxiety on Walther's account is indicated through the close connection of the *Eva-motive* (*b*), the *knightly motive* and the *marker-motive*, likewise in the somewhat chromatically obscured melody of her motive *c*, which is here heard first (Pianoforte Edition, page 186). The same motive shows itself, at Sachs's seemingly unfriendly remarks about the young knight, still more rugged in the harmony, after the analogy of the *motive of envy* (*d*). The expression turns about wonderfully at the renewed bringing forward by Eva of the motive 46*b* (page 188): we feel that tears are coming into her eyes. Sachs takes up, besides the *motive of envy* at the utterance: "— Friend could we call One before whom we all felt so small?" now also the same morosely sounding harmonic leading, travestied, which Beckmesser made use of in the first act at the remark: "Sachs opes a gap for fools that way", etc. (Pianoforte Edition, page 125). And just so mockingly he repeats, after manifold use of the *quarrel-motive* (as was observed before), the Beckmesser-phrase at the words: "Here must we at least some discipline follow" (Pianoforte Edition, page 126), and: "Not one trace of melody" (page 122). The orchestra, too, again brings in the wild phrasing of the *knightly motive* with the *quarrel-motive* sequence (34*a* and *b*) for accompanying Eva's scold-

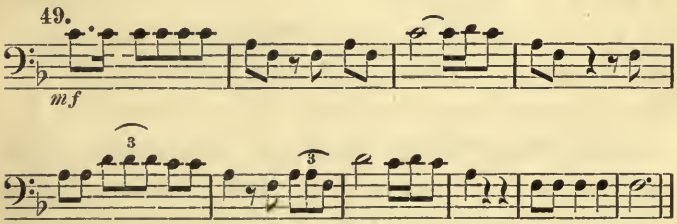
ing words; but afterwards the *spring-motive* resounds gloriously at Eva's words: "Yes, elsewhere it (Walther's fortune) will shine, I know, Some place where hearts still warmly glow!" Eva's indignation is extremely effectively illustrated at the close of her speech ("It smells of pitch, Heav'n keep us whole!") by the *cobbler-motive,* which, chromatically descending, at last stops short at *D*, the dominant of the key of *G*-major, where — Sachs sympathetically exclaiming: "Now then, they'll prate" — the beautiful *Eva-motive* 46*c* appears entire in its noble structure.

Sachs now withdraws into the interior of his house. Eva and Magdalena are talking about Beckmesser and his intended serenade, about the expected coming of Walther: especially cleverly are mingled here *d* and *b* of the *Eva-themes* (Pianoforte Edition, page 192), or, these with Beckmesser's *quarrel-motive* (34*c*) and this last with the *cobbler-motive.* Finally steps are heard advancing from afar (marked by the uniform strokes of the basses): the young knight comes forward, and a passionately ascending sixteenth-note figure in the violins leads over into the *knightly motive* (27*a*), which, however, when Walther and Eva joyfully hasten to meet each other, gives way to the same violin-figure somewhat altered, which now, harmonically cul-

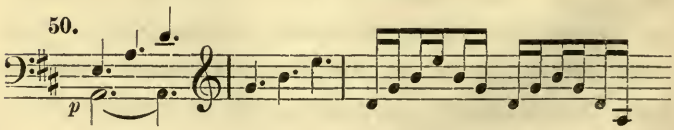
minating, passes over into the *Eva-motive* with which the maiden gives utterance to her rejoicing at the entrance of the beloved one: "'Tis my true love! Hero-Poet And my only friend!" Walther answers in passionately and restlessly modulating song, that there is *no hope* for the desires of the lovers to be found among the Masters. His song is continuously accompanied by restlessly undulating violin-passages aud in part by the *motive of envy* (46*d*). Once his narration brings in also the *master-singers' theme* and the *spring-motive.* Afterwards, however, his anger waxes against the "rhymesters" (measure 4 of the *master-singers' theme*): he desires to go "forth into freedom" (*motive of the Vogelweide*, 28*d*), where he is "master in the house" — and thither shall Eva follow him! Once more he is seized with fury at the malicious Masters, who like "evil spirits" seem to conspire against him. The music depicts his fantastic enthusiasm by a transformation of Beckmesser's *quarrel-motive* in $^3/_4$ measure:

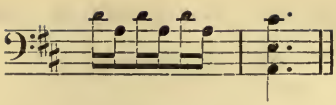
47.

and by the union of the *art-motive* (4) and of the short sixteenth-note figure from 7*c*, in chromatic

shiftings, which represent a perfect whirl of the momentary ideas of the young knight, in consequence of which the sound of a night-watchman's horn (entering with *g*-flat upon the diminished septima-chord of *A*) has the effect of terrifying him. The *g*-flat of the horn is enharmonically changed into *f*-sharp, which the horns in the orchestra take up, and upon the septimachord of which note the string-quartet *(con sordini)* now begins to sound that wonderfully tender variant from the Eva-motives *b* and *c*, representing the magic stillness of the summer-night as the paradise of lovers, to which variant is joined, upon Eva's returning into the house, the *motive of the love-song* with the beautiful closing cadence of the *awarding of the wreath* (at *b*):

The night-watchman's song on duty seems to enter, with *c* in the dominant chord of the key of *F*, to the *f*-sharp sustained in the basses, in-

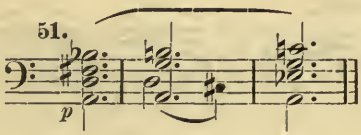
correctly; but the basses turn the *f*-sharp into a retardation of the fifth, inasmuch as they move it up to *g*. The melody of this song is evidently copied after the night-watchman's songs which were still in vogue in the cities of Germany at the beginning of this century, and it characterizes strikingly the good-natured comic figure of the popular municipal functionary:

After the termination of the song the watchman's horn again resounds in *f*-sharp, and to it is joined the *cobbler-motive:* inasmuch as Sachs has overheard the conversation of the lovers from behind his door, and wishes to prevent the elopement, which is again indicated by the beautiful *night-motive* (48, this time in the horns and bassoons). The *cobbler-motive* accompanies this melody, as it were rumbling in the background, softly in the violoncelli: it points to the persevering watchfulness of Hans Sachs. Eva now enters again, in Magdalena's dress; simultaneously is sounded the *motive of the declaration of love*

(7 *a* and *b*) in $^3/_4$ measure accompanied by violin-arpeggios, with rich harmonic development of the first half-measure of *b*, which development has here, as also afterwards in the third act, the object of representing musically the utmost feeling of love. When Walther and Eva are making ready to escape through the alley, Sachs opens a window-shutter, and at the same moment the night-watchman's horn is heard in the distance. The lovers are frightened at it, and while they are deliberating, the *cobbler-motive* and the *summer-night-motive* are heard, the latter played by the tremolo of the violins and the sustained tones of the wood-wind instruments. Here the entrance of Beckmesser with his lute brings about an additional obstacle to the escape of the lovers. The town-clerk, coming up the alley, is strumming on the open strings of the lute, which are tuned in the fourths *e, a, d, g,* then in *b* and *e;* the first-named three tones correspond with the dominant chord of *D*, with suspension of the third; the violins accompany these lute-tones conformably to this, tremolando, and resolve the suspension-note *d* into *c*-sharp:

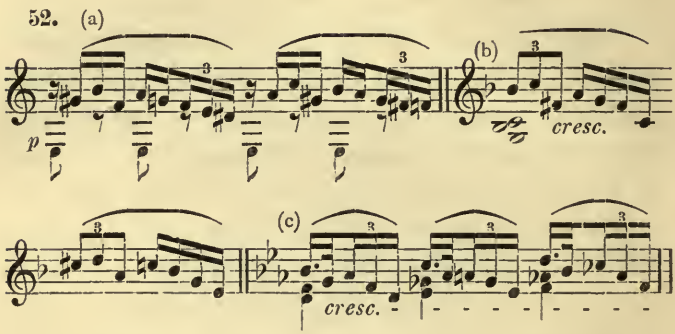
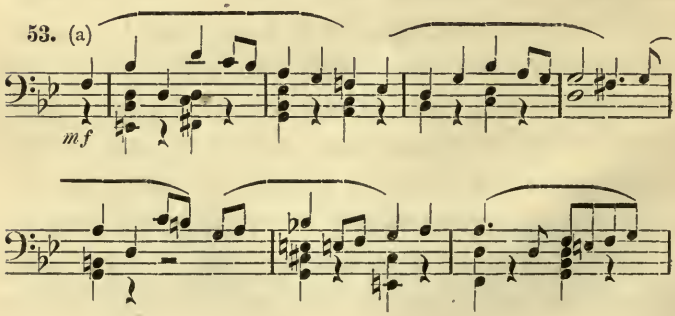
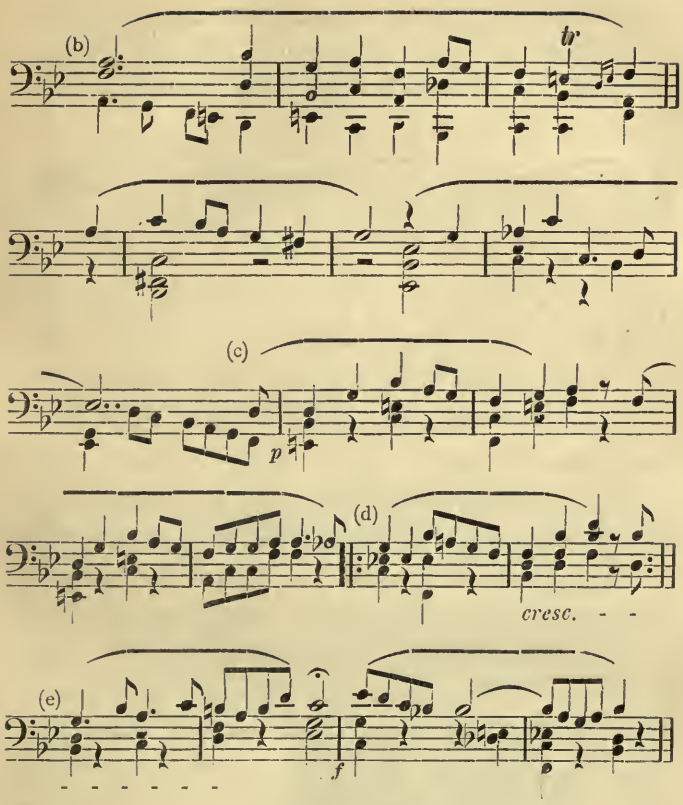


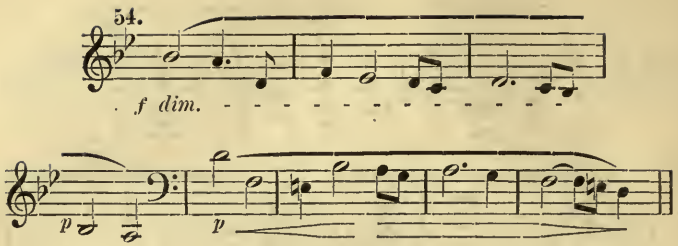


A similar chord-resolution (from the augmented triad into the nonachord) is multifariously repeated in the subsequent tremolo-accompaniment of the violins, which appears to be worthy of notice:



It has reference in any case to Beckmesser's embarrassment and anxiety in view of the doubtful issue of his serenade; with it are united once (when Eva draws the young knight into the lurking-place under the linden-tree) the *lute-motive* and the *cobbler-motive.* On his recognizing the town-clerk the feeling of vengeance is awakened in Walther: "The fool shall rue this hour!" he sings, but is restrained by Eva. The instrumental accompaniment exhibits here just so passionate a violin-figure as at the beginning, upon Walther's appearance, and afterwards at the narration of his failure in singing; in order that we may recognize the wealth of nuances standing at Wagner's disposal in inventing such figures, even when they — as here — can all be derived from

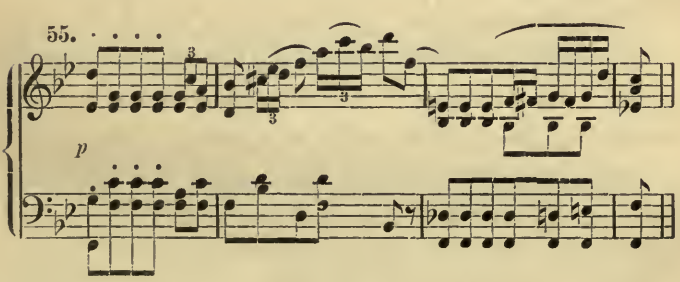
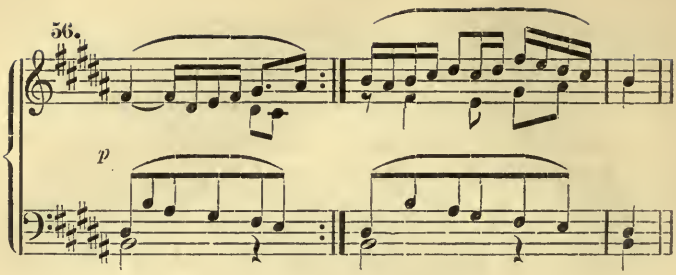
one single motive (the *lyrical*), I place the three transformations indicated side by side:

Sachs now begins to sing the *cobbler's song,* treating of the biblical Eve, for whom God the Lord has shoes made by an angel. The boisterous "Tooral looral!" of the opening has already, on occasion of Ex. 44, been alluded to; the melody itself belongs to the most precious pearls of musical invention:

And now let us note, how, at the third verse of the song, that characteristically beautiful melody is associated as counterpoint in the horns, clarinets and bassoons, which gives to the Introduction to the third act its stamp of deep emotion: the melody of the *delusion-motive* (des Wahnmotives):

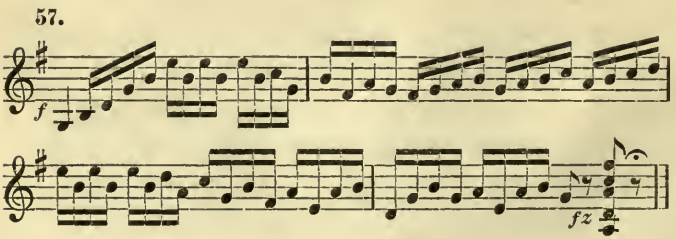
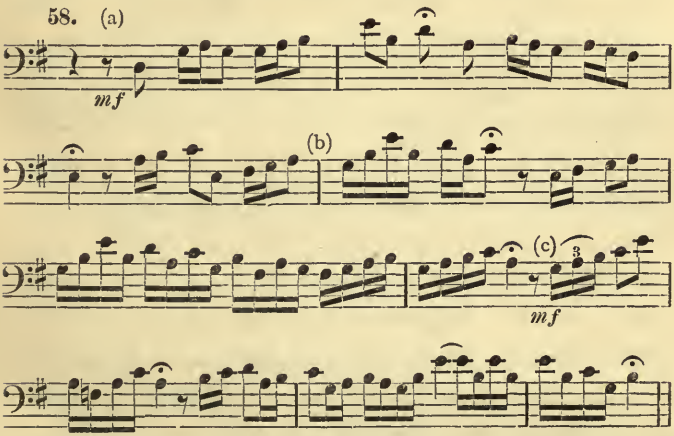


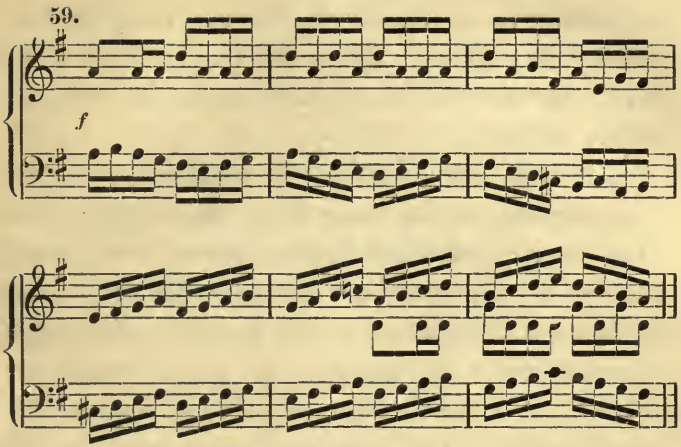
of which we shall speak in the following act. Compare Pianoforte Edition, page 221.

The relation just touched upon between the *delusion-motive* and that song whose object is to represent the poetic spirit of the simple artisan Sachs in the drama, seems to me calculated to obviate the error of those who still imagine that Richard Wagner created his art-works with the strength of *the reflective mind.* Here, it seems to me, doubters must needs be convinced *of the direct creative power of the master,* who was able to construct, from *out of the grand idea of the art-work,* every particular in conformity with this idea. Wagner himself says: "The natural, really inspired artist dashes with enthusiastic carelessness into his art-work, and it is only when this is finished, when it presents itself to him in its reality, that he acquires from his experiences the genuine power of reflection, which generally guards him against illusions, but in the particular case, thus when he feels himself incited

again through enthusiasm to art-work, nevertheless *again utterly loses its power over him.*"

In the colloquy between Beckmesser and Sachs are exhibited, charmingly caricatured by Sachs, the songs of the former from the wooing-scene, when he reproached the shoemaker with neglecting his business. As Sachs does not discontinue his loud singing the town-clerk becomes furious and abuses him enviously or rancorously. Here is seen alongside of the motives already known a new one with a strong tinge of humor:

Perhaps it denotes the *teasing* thought just entertained by Sachs, "to strike the sole upon the welts" during Beckmesser's song, and "to pass master-judgment with the hammer upon the last". An equally waggish effect is produced by the application of the *art-union motive*, when Sachs feigns that he wishes to learn the art of the marker from the town-clerk:

At the place where Sachs gives the assurance that he will faithfully mark the faults with the hammer, the *cudgel-motive* (59) casts its shadow before (in the oboe and flute).

Beckmesser now gets ready to begin the serenade, and tunes the lute (upon the open strings of which the chord of the fifth and sixth on the second degree of *G*-major is sounded), letting the *d*-string, wrongly giving *e*, down to *d*, through *e*-flat, so that the chord of the third and fourth now arises, on which directly follows the extremely comical ritornello of his song with the obstinately thumping progressions of fourths:

At the beginning of his song Beckmesser is interrupted and blamed by Sachs on account of false accentuation. The former does not perceive his mistakes, and continues to sing regardless of the shoemaker-marker's knocks. The example:

cites only some of the principal parts of the song; we easily recognize, both in the ritornello for the lute and in the embellishments of the song (at *b*) the intentional parody of the *lyrical motive,* as of the nobler antitype of this ludicrous song. In the second part of the melody, at *c*, we again meet with the modulation already mentioned — with humorous effect — into the triad on the lowered seventh. — The first verse of the serenade is accompanied only by the lute and occasional *pizzicati*

or also strokes of the bow of the violas and 'celli, at the second verse the wood-wind instruments are added; at the third, which the vexed town-clerk bawls out in breathless haste, the melody is crowded together in $^2/_4$ measure utterly without rests and with reinforced instrumental accompaniment. Here Sachs has finished with the shoes (the beginning of the *cobbler's song* here sounds in the orchestra), and, while Beckmesser continues his ridiculous vociferation, introduces in a comical manner his "marker's maxim". This reads thus: "Good songs must scan. On any man, Ev'n the town-clerk, who'd transgress it, The cobbler's strap shall impress it." At this moment some of the neighbors, then more and more of them, throw open their windows and impatiently demand that there should be quiet; David, however, stung by jealousy against the serenader, jumps out of window and falls upon the town-clerk with a cudgel. Now begins the clever *cudgeling-scene,* about which so many absurd opinions are circulated in Germany, because, on account of its difficulty for ordinary operatic choruses, a model performance of it is so seldom heard. It is introduced by the little *motive of disorder* from 7*c*, which mounts up above ponderous eighth-note progressions of the basses on the organ-point of the dominant; thereupon follows the fugal theme proper:

which is accompanied by the *disorder-figure,* somewhat enlarged, as counter-subject. The fugue, in its characteristic theme, is formed from the scrimmage of fourths of the *lute-motive* (50 and 57), and not only is completely carried out up to *stretto* and organ-point, but, in addition, as *cantus firmus* the song is subjoined which gave occasion to the *disorder* (58) which it is intended to depict. With delightful humor and strict adaptation to the dramatic situation, the separate parts of the fugue (often put together out of the exclamations of different personages on the stage) are distributed among the brawling apprentices and journeymen, the women shrieking with terror and the Masters vainly calling for quiet, and I cite only one example among many,

how extremely drastically the Masters bring in their curse: "If you don't (leave off and go your way), there'll be the very deuce and all to pay!" to the melody of 58*c*!

After the *cantus firmus* of Beckmesser's song has, in its principal theme, been three times repeated at a higher pitch, and has thereby given to the entire structure a more vehement intensification, the latter ends with the nonachord on the dominant of *B*-major, in which the *night-motive* (48*a*) appears with full orchestra, and united with the *cobbler-motive* and the *cudgeling-motive*. The latter, combined with the *disorder-figure* (7*c*), resounds above the organ-point *F*-sharp at first in the major nonachord, then *diminuendo* in the minor septimachord (here the trumpets add the *serenade-motive*), finally once more in the major nonachord with suspension of the third. And now the *disorder-motive*, more and more softly and quietly whirring in violin and flute, leads down into the diminished fifth upon which, as before, the *song of the night-watchman*, now returning, begins in its second verse: this time, however, accompanied by the graceful running passages of the flute in its solitary continuation of the *disorder-figure*. Immediately after the ending of the song the watchman's horn sounds on *f*-sharp, the *night-motive* appears once more, played *pianissimo* by the violins *con sordini*, and

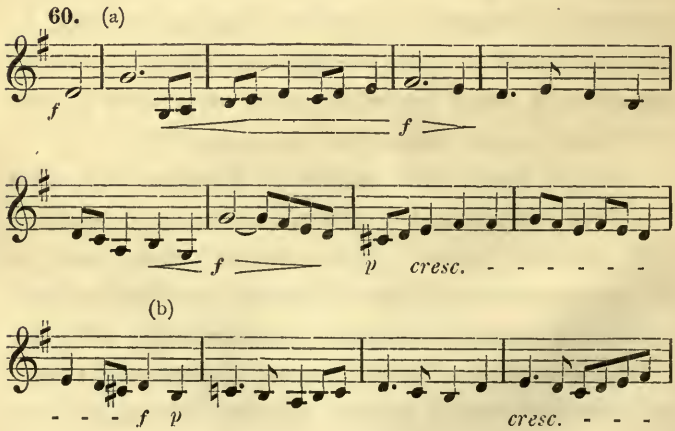
this time leading over to the major nonachord on the dominant of *E*, when also the *cudgeling-motive* in the flute and afterwards the *serenade-motive* in the clarinet elfishly play around it. The latter motive is heard once more at the close *pianissimo* in interrupted tones, played intermittently by the bassoon (the official representative of the burlesque in the symphonic orchestra); there follows one more heavy chord with kettle-drum, and the nocturnal uproar is ended!

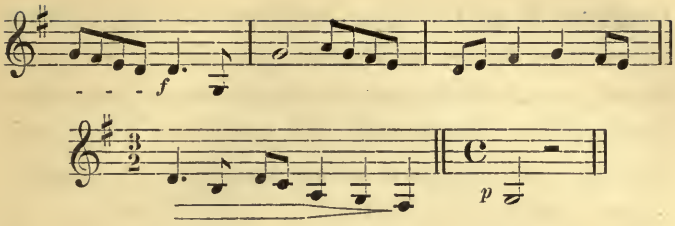
Third Act.

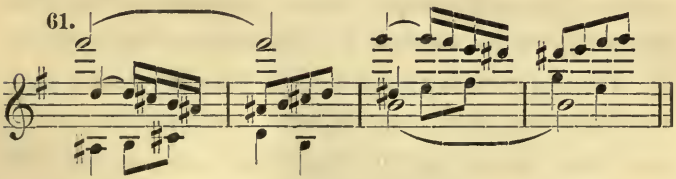
"The work of the noblest art is a work of that man-redeeming *illusion* which performs its miracles everywhere where the normal intuitive method of the individual is put to the last shift; Art must exercise its most especial power precisely *by substituting the known illusion for the reality.*"

If we bring this maxim of Richard Wagner's in closer relation to his statement, that, in composing "The Master-singers", he "conceived *Hans Sachs as the last phenomenon of the artistically productive national mind*, and contrasted him, in this capacity, with the philistinism of the Master-singers" — we see at once the appropriateness of the selection of the motives

applied in the Prelude to the last act. Out of the *illusion-motive*, the jovial *cobbler's song* and the "*Awake!*"-*song* of the populace overflowing with the expression of noble human feeling (the hymn to the dawn breaking upon the German nation in the Reformation), the Master has created one of the most inspired tone-works that ever flowed from his pen. It begins with the *illusion-motive* in fugal form, played by the 'celli in *g*-minor, and, with the addition of the violas, then of the violins, brought to a close in the string-quartet; thereupon resounds in the horns and bassoons, temporarily reinforced by trombones and tuba, the first part of the hymn "Awake! draws nigh the break of day", in the solemn and devotional key of *G*-major:





The violoncelli then form in a syncopated descending scale-run a deeply emotional transition into the *cobbler's song* (53), whose motive *c* enters quite delicately in the violins. After a similarly expressive passage of the 'celli, the violins repeat their motive a fourth higher and its continuation (at *d*) follows, being repeated by the flutes and clarinets. A part of *d*, rhythmically somewhat altered, is now carried out farther, in canon-form, *pianissimo** by violins and violas:

until the wind-instruments begin with the second part of the festal hymn "Awake!" etc. (60*b*), and

* The author remembers, from the general rehearsal at Munich in the year 1868, that the Master wished this place to be performed *with the utmost possible delicacy*, and *evenly*, *without* prominent nuances of delivery.

terminate it at the moment when the string-choir, in union with the wood-wind instruments and trombones, sounds *fortissimo* the *illusion-motive* in a minor septimachord (hence with the expression of a noble sorrow), and brings it to an end with wonderfully ardent expression, *diminuendo*, fugally treated *allo stretto*, with the application also of 53*b*.

In a study published in 1873, Dr. Julius Stinde expresses himself very beautifully concerning this inspired Introduction; I cannot help repeating his words here:

"The Prelude to the third act leads us into Sachs's innermost recesses, into his poetical way of thinking and acting — into the poet's laboratory of ideas. Everywhere in annals of city and universe Hans Sachs found *illusion* — the little and great desires of men, which create misery; — but his special grief on account of this misery lifts itself up to the bright thought of hope: 'Awake! draws nigh the break of day!' — and with one powerful chord the poet soars up on high, and pours out the devotion of his soul in the stanzas of the wonderful choral. But the poet is a philosopher — Hans Sachs was a sturdy philosopher — and he asks himself: 'How happens it to thee, poor, simple man, that thy thoughts carry thee away above all sorrow and suffering of the earth?' — The choral of the

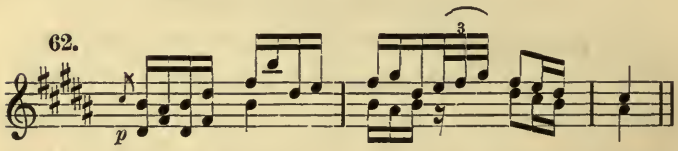
Prelude — Hans Sachs's poem — passes over to the musical thoughts which interpret the words of his song (in the 2d act):

"Did not an angel bring
For such work comforting,
And call me oft to Heaven's gate
— — — — — — — — — —
But when he takes me up on high,
The world beneath my feet doth lie!"

and consequently the Prelude shows the poet's soul freed from its earthly burden, and makes even prosaic men *surmise* that there is something nobler, more beautiful, than the pretended treasures which the dust brings forth." —

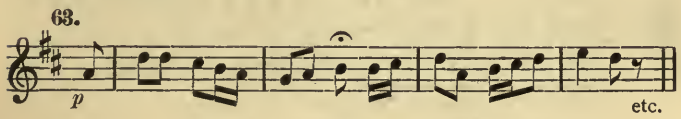
Upon the rising of the curtain at the last measures of the Prelude we see Sachs in his workshop, sitting in an arm-chair and reading in a large folio. David enters at the shop-door, and therefore the Prelude ends exactly upon the entrance of the apprentices' motive (14), which is developed in its full breadth, while David, apparently unnoticed by Sachs, rummages, partly on the table, the basket of flowers, ribbons and eatables given him by Magdalena. When Sachs noisily turns over one of the large leaves of the book, David is startled and hides the eatables; in the orchestra here follows after the chord of the dominant on *F* the chord of the second on *C*-flat, into which tone the basses plunge with a

boisterous run, then roughly, but *diminuendo*, sound the *illusion-motive,* around which, during David's timid words to Sachs, the *apprentices' motive* is gently and sportively played. In this connection we call attention to an inflexion of this motive (in the oboe) expressing tenderness, when David is boasting of his beloved 'Lena:



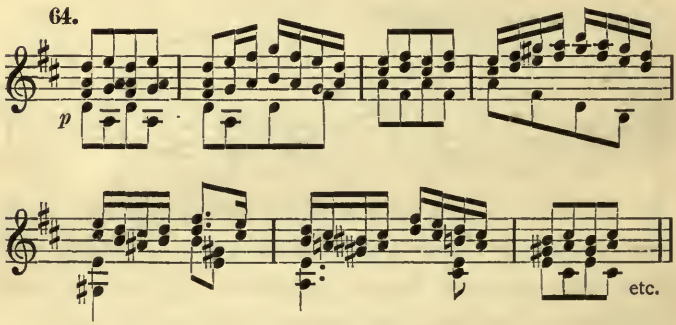
When he makes mention of the tumult of the previous evening the harsh *Beckmesser-phrase* of the augmented triad and dominant chord with suspension of the third (51) is heard, after which latter combination the *lute-motive* (50) is sounded; this is followed by the *cudgeling-motive* (59) at the words "I gave him all the stick I had" — and now returns the lively strain of the *apprentices' motive,* to which is joined the *illusion-motive,* when Sachs closes the folio and, casting a friendly glance upon David, begins to speak. The *apprentices' motive* is sounded here tenderly and sweetly in clarinets and horns, and this effect is enhanced by the entrance of the *Eva-motive* (46*a*), which is taken up now by the oboe, now by the bassoon, and finally by the violins also.

David is told to sing his "verses", and makes a mistake in the melody, selecting that of *Beckmesser's serenade* (58*a*). Admonished by Sachs, he collects his thoughts: during which time the orchestra strikes up the *cudgeling-motive* (in the wood-wind choir) and breaks it off on the chord of the dominant. David now begins anew, and sings the song, charmingly composed in the popular style: "Saint John stood on the Jordan's strand":



the second line of which is copied from the first line of the choral in the first act (10), in which we have also seen the Baptist glorified. In the accompaniment of the song the motives of the *art-union* (4) and of the *declaration of love* (7*c*) in part make their appearance. When David has finished the song, he recognises that to-day is Sachs's name-day*, and offers the Master flowers and ribbons, nay, even the sausage, in his childlike joy; hereupon in the orchestra the *apprentices' motive* merrily frisks forward. Yet Sachs now discloses to the youth his entire goodwill, while the beautiful *Eva-motive* (46*c*), played

* In Catholic countries one's name-day is the festival of the Saint, after whom one was named at baptism. **(Translator.)**

by horn and clarinet, accompanies his affectionate words. At the declaration: "As my herald you are to act this day" — the *Master-singers' march* resounds in the wind-instruments, and there is developed from it (especially from measure 2 of 3*a*, and measure 2 of 3*b*) a particularly lovely melody, when David asks: "Should I not rather your groomsman be?"

How simply this melody follows from the fundamental theme, and how beautifully its expression corresponds with the mood of the familiar colloquy between David and his kind-hearted master! — David mentions Beckmesser as a rival whom Sachs "sang down"; here the *cudgeling-motive* is introduced for a moment, but is soon supplanted by the cheerful *apprentices' motive*, during whose sounds David withdraws in the happiest frame of mind into the chamber.

Sachs, buried in thought, leans his head on his arm over the folio, which he has all the time kept on his lap; the *illusion-motive* resounds at first in the basses, then in the bass-trombone, played very delicately; and here Sachs begins the thoughtful monologue: "Illusion! everywhere illusion!"* — To the *illusion-motive* is soon added the *spring-motive* also, indicating that art-creation, in particular, does not thrive without the special illusion. While Sachs is making mention of his native city of Nuremberg, the *Nuremberg-motive* (43*a*) resounds in solemnly expanded rhythm, and therefore also accompanied by a broadly extended counter-melody (43*b*) in the 'celli and bassoons, then in the clarinets, oboe and horns. Only when Sachs, after this part of the discourse, enthusiastically gazes before him, does the orchestra repeat the motives, thus united, in closer rhythmical arrangement, as in the example above cited (43, at *b*). The more Sachs's discourse comes to touch upon the tumult of the evening before, so much the more vehemently does the *Nuremberg-*

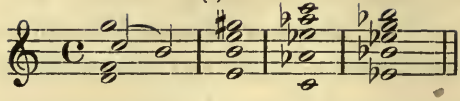
* It is interesting, especially in regard to the close of this monologue, to draw a parallel between the latter and Luther's saying concerning his labors: "God led me into them as if I had been a horse whose eyes are blinded. It is seldom that a good work is undertaken with wisdom or circumspection; *it must all be done in ignorance.*" — Is this not the *illusion* without which great things seldom meet with success?

motive crowd together in rhythm and modulation; it changes from *F*-major to *d*-minor, in which latter key it rages above the organ-point of the dominant with ever greater vivacity and passionateness, and finally passes over into the tumultuous introduction to the *cudgeling-fugue*, the theme of which in chromatically ascending progression dashes impetuously into the chord of the diminished seventh upon *D*-sharp, where it breaks off precisely before Sachs's exclamation: "God knows how this befel!" After a longer pause, now enters most delicately, played by violins and harp, the beautiful *summer-night motive* (48*a*); in the fourth measure the clarinet adds the *motive of Beckmesser's serenade:* "'Twas like some impish spell! Some glow-worm could not find his mate." The *cudgeling-motive* is then played in the clarinets above the familiar counterpoint of the violins, in *staccato;* it passes from *B*-major into *A*-flat major, when the harp takes up the principal theme, over against the oboe and clarinets. At the words: "The elder's charm" — the harmony makes a bold change (the *measure* being also changed) to *E*-major, in the chord of four-six of which key the flute now carries on the theme, accompanied first by violins, then by oboe and clarinet, and causes it, becoming gradually softer and slower, to lead into the dominant of *C*-major. In this key now makes its appearance,

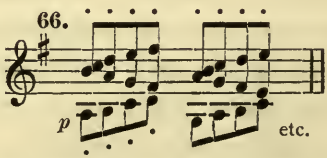
powerfully orchestrated, the *St. John's day motive* (at the words: "But now has dawned Midsummer-day!"), and is developed broadly and pleasingly in union with the *lyrical* and the *Nuremberg motives.* It is evident that the junction of these motives points to the achievement, cherished by Sachs, on Nuremberg's soil, of the final victory of art and love joined together. This *C*-major movement ends with a major nonachord (on *G*), followed by the dominant chord of the third and fourth in the key of *E*-flat about which the harp plays in broad arpeggios. At the same moment Walther enters from the chamber (Scene II).

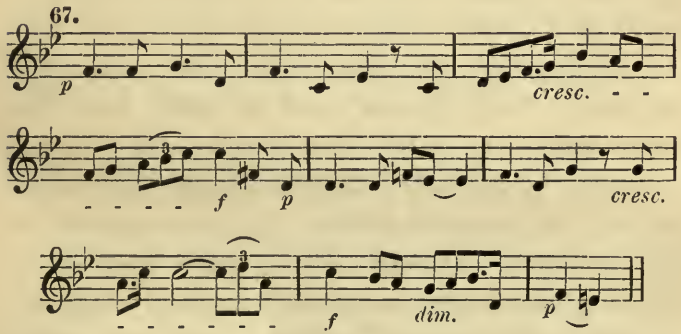
Sachs greets the young knight pleasantly, and straightway the violoncelli take up the beautiful *friendship-motive* (37 *b*), which gives to the duet now following its chief character, inasmuch as it very multifariously modulates in extremely interesting symphonic working up, and only seldom alternates with the *lyrical motive.* We must, however, take notice of a singular chord-succession at Walther's utterance: "I had such a wondrous lovely dream!" With wierd dreaminess the chord of the third and fourth (dominant) of *C* modulates into the the triad of *E*-major and this into the *A*-flat major triad (sextachord), which finally introduces the major triad of *E*-flat:

65. (a)



The motive (beginning at *a*) will frequently appear again, whenever in the drama the *knight's dream* is alluded to. When Walther jocularly observes that since last night he has learned the tunes for "happy wedlock's state" also, and Sachs replies, laughing: "Aye, aye! that's true! My beat also doubtless you heard!" — the first motive of *Beckmesser's serenade* makes its appearance in the clarinet (58*a*), joined with the short figure 7*c* from the motive of the *declaration of love*, which is executed in charming setting with contrary motion by the string-quartet and the bassoons (amid faint gleams of light in the flute and oboe):

66.

Sachs now calls upon the knight to forget all the adverse experiences of the day before, and to bend his mind to frame a master-song. Walther asks: "A master-song, and one that's fine! How shall I make the two combine?" — hereupon is heard the *lyrical motive* with the amplification in Ex. 19, the

motive of the *art of singing;* and Sachs informs him "that only those are to be called Masters who, not only in the spring-time of young love, but also under the stress of the later fateful life preserve in their hearts the poetic feeling, and that to this the rules of the Masters faithfully contribute". This discourse introduces a new motive, formed from the *lyrical motive* in the inflection of Ex. 28*a*, measures 1 and 2, omitting the first three notes, and with a variant of the third measure:

We recognize how completely this motive is Wagner's property, no matter whether or no some other person before him invented a similar one: it blossomed of its own accord from the beautiful vital germ of Walther's song, and precisely the farther development from this beautifies it also. As did previously the *friendship-motive,* this *artist-motive* forms

the basis of the following movement, beautifully worked up in the orchestra, which is only temporarily interrupted by the *spring-motive*, the *mastersingers'* and *friendship-motives;* at the close of the movement (when Sachs is already taking up paper and pen for writing down Walther's attempt), the *artist-theme* and the *friendship-theme* unite in the closest embrace, as if celebrating the victory of Sachs's persuasive art. The *lyrical motive* and that of the *declaration of love* (prize-song) form the transition to Walther's question: "What rule will my commencement fit?" Sachs replies: "First make your rule, then follow it", — while wood-wind instruments, horns and harp delicately and etherially sound the *dream-motive* (65); a few short chords lead over into *C*-major, in which key the first stanza of the *prize-song* (7) is sung by Walther and accompanied by the orchestra. Directly after a short song in recitative follows the second stanza, with the accompaniment of wood-wind instruments and horns, which closes in the dominant. In the following recitative, in which Sachs institutes a comparison between the after-song and a marriage properly contracted, we have the short initial-member of the *Eva-motive.* The after-song is introduced by the *lyrical motive,* in canon-form, played by clarinet and oboe; it is accompanied more copiously by the string-choir, wood-

wind choir and horns, and closes with the *illusion-motive,* solemnly resounding in the horns and bassoons, indicating Hans Sachs's joyful emotion. At Sachs's remark: "To catch it right though's perplexing, To our Masters that is vexing" — there sounds roguishly in the oboe the first measure of Ex. 55 twice in succession: it marks the scapegrace in Master Sachs! The second stanza, which the young knight brings to an end in the same melody without interruption, is more richly instrumentated in the orchestra, especially also through the addition of the harp; this stanza too ends with the *illusion-motive,* to which the *lyrical motive* and the *dream-motive* are joined, on Walther's being called upon by Sachs to invent a third stanza in addition, "To show the vision's meaning completely". Walther, however, has now enough of *words:* a brisk violin-passage *(motive of passion,* 8*a)* presses forward to the chord of the dominant-seventh of *D* with the expression of a firm resolve, and thereupon the *friendship-motive* introduces, in characteristically resolute setting, Sachs's words: "Then we will rhyme some fitter time!" While Sachs is admonishing Walther to retain well the tune and the dream, the *Nuremberg-motive,* and the motives of *friendship* and of the *declaration of love* are joined together, in order to illustrate the festal mood growing more and more in intensity. When Sachs

is telling about the young knight's servant who carried his master's traveling-luggage, and whom "some bird, sure, must have shewn the nest Wherein the young knight lay" — there takes place a combination of the *love-motive*, the *knightly motive*, and the *Eva-motive* (46*a*), the knightly motive with the cheerful inflection of 27*c*, which seems so closely related to the Eva-motive. The *dream-motive* also appears once more at the right place; but afterwards the *Nuremberg-motive* in magnificent instrumental arrangement (enhanced by the festal scale-passages of the violins) diffuses the most joyful anticipations of the festival, and on the departure of the two friends, in alliance with the *love-motive* (prize-song) evaporates upon the organ-point of the tonic (*E*-flat) to *pianissimo*, when, on the chord of the diminished seventh on this tonic, the motive of *Beckmesser's serenade* resounds in the deep clarinet, preparing us for the appearance of the town-clerk. On the organ-point *E*-flat there are afterwards formed the sextachord upon the flatted second with repetition of the aforesaid motive, and finally the chord of the diminished seventh on the seventh degree, on which chord the bassoon and clarinet, first in alternation, then in union with the oboe and violins, execute the *cudgeling-motive*, which in accelerated *tempo* ascends higher and higher above the same

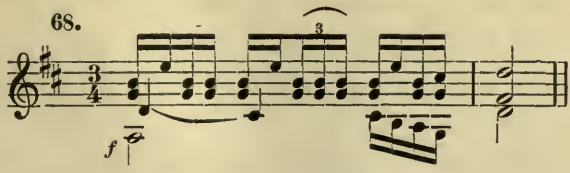
organ-point, and upon Beckmesser's entrance breaks off with a shriek on the dominant septimachord of the key of *A*. Then follows the *illusion-motive*, entering *forte* in the violoncelli, and afterwards the *envy-motive* (30*a*) in the wood-wind instruments with similar abrupt chord breaking off *sforzato*, denoting the convulsive pain in the bruised members of the town-clerk. With the application of the *cobbler's-motive*, the *lute-motive* and the *serenade-motive* the orchestra here paints with exquisite humor the pain of annoying remembrances which are to be expressed in the looks and gestures of the representative of the aforesaid rôle. Once more the frantic hubbub of yesterday night passes by before us in the tone-picture, and is worked up to the expression of violent passionateness: when the *cudgeling-motive* above the organ-point *E*, almost with full orchestra, chromatically rages upward, and the trumpet peals it forth above the chord of the minor seventh (in three-four position) on *G*, suddenly breaking off on it. This expression of pain and fury is, after a pause, echoed in the horns, yet in a lower octave and above the diminished septimachord raised a half-tone, followed by a similar pause; and then, for denoting Beckmesser's despair, the *envy-motive* softly enters on the minor nonachord on *F*.

This place in the orchestral movement has fre-

quently been attacked on the ground of assumptively harsh discord; to an ear practiced in chord-connections the dissonances, on the other hand, are resolved with ease, as soon as the harmonies that are separated by rests are brought into closer relation with one another. It is the business of the conductor, while leading, to take care that the effect of the dissonant passages should not be spoiled through special harshness in the performance.

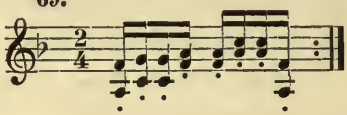
The *envy-motive* enters very faintly in the violins, then in the flutes, and continues in the clarinets and horn to creep on in an extremely peevish sounding manner, until it is relieved by the melody of the *after-song of the serenade* (58 *c*) and the *knightly-motive* (27 *a*), at the moment when the town-clerk is thinking of his rival. His jealousy is drastically illustrated by means of the restless modulation of the two united motives, and at the moment when he fancies he hears the scoffs of the women and children in the alley, the *cudgeling-motive* sounds in the wood-wind instruments sharply and disputatiously to the minor septimachord in five-six position, and descends chromatically to the diminished septimachord of *c*-sharp (three-four position, on *g*), when it abruptly breaks off, and Beckmesser, much put out, turns towards the work-bench. Here the *illusion-motive* again comes to the front, played by the *D*-horn,

clarinet and violin alternate with the *serenade-motives* 58*a* and *c*, the five-six position of the minor septimachord being resolved into the principal septimachord on the same fundamental. When the town-clerk casts his eyes on the poem copied by Sachs, that minor septimachord on *A* is regularly resolved into *B*-flat major, in which key the *love-song* now sounds, delicately played by violins *con sordini*. Immediately afterwards this passes over into the *confusion-theme* (from 7*c*): for Beckmesser's head is turning round and he bursts out wrathfully into the exclamation: "A trial-song! by Sachs? — is't so? Ha! — now everything I know!"

Sachs now enters, and Beckmesser hurriedly puts the manuscript in his pocket, while in the orchestra, after a suggestion of the *envy-motive*, is heard the limping gait of the *Nuremberg-motive* (43*a*), pointing to the town-clerk; this leads into the *cobbler-motive*, which alternates with the *envy-motive* and a jocular transformation of the *cudgeling-motive:*

The latter appears, while Sachs is alluding to the hubbub of folly-evening, also in its original shape;

now, however, follows Beckmesser's outburst of rage against the "cobbler full of cunning", which the noisy motive from Ex. 44 accompanies. At the words: "You hoary-headed reprobate! Attempting to appropriate The maiden who alone Is destined for my own!" — the *jealousy-motive* of the town-clerk:

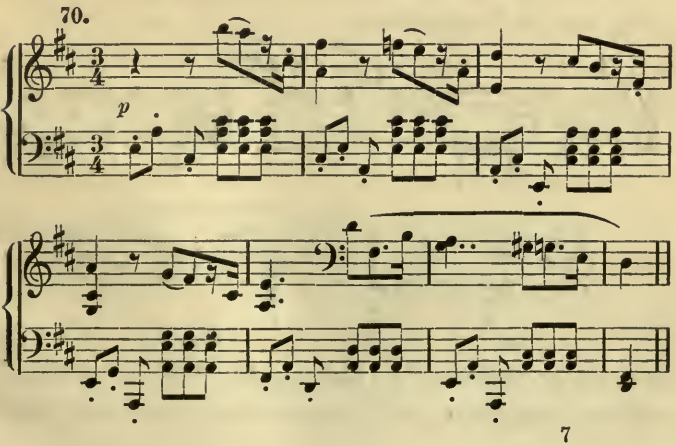
69.

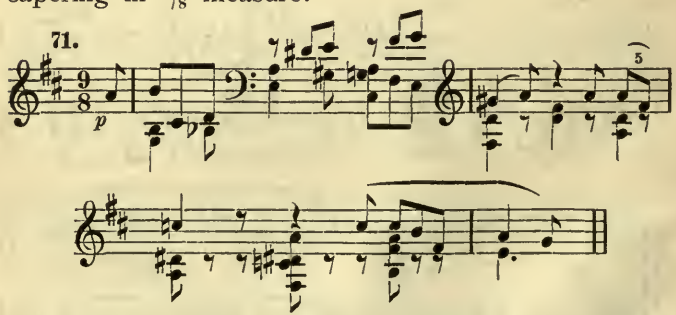


appears for the first time. It is formed from the last measure of Ex. 53*c* (belonging to the *cobbler's song*), and is occasionally united with the *teasing motive* (55) (here contracted into $^4/_4$ measure); but it afterwards alternates in sprightly play with the *envy-motive*, the *cobbler's* and *cudgeling motives*, once even with the first theme of the cobbler's song. The symphonic share of the orchestra is notable here for sparkling humor; yet the jocular mood comes into prominence in the vocal parts also through the characteristic leading of the dramatic melody, and the adaptation of the latter to the verbal contents.

When Sachs is explaining that he has not the remotest idea of wooing Eva, the music gradually becomes quieter, and the *jealousy-motive* (69) passes

over almost imperceptibly into the transformation of the *master-singers' march* which was mentioned in connection with Ex. 64, as accompanying the thought that Sachs would have once more to take a wife. Beckmesser puts no faith in the protestation of the poetical shoemaker; he searches in his pocket for the song (at this the *envy-motive* is sounded hesitatingly), while Sachs is looking in vain for the poem on the table (the *love-song* then sounds, likewise broken off abruptly). At that passage of the discourse, the effect of which is extremely droll, when Sachs asks: "Well, and what then?" — there advances in the orchestra lightly and roguishly the first attack of the *friendship-motive* (37), from which is developed more and more a new melody of facetious gracefulness:

70.

It denotes the waggish thought dawning in Sachs, of making the town-clerk a present of Walther's poem which he had picked up, in order that he might make use of it for testing his proficiency in singing. Beckmesser, who is afraid of Hans Sachs as of a rival at the contest of singers, is still hesitating in making up his mind to slip into the trap laid for him, and his hesitation is strikingly portrayed by means of the sharply dissonant chords of the *envy-motive.* He sings, however: "What! a song? A song by Sachs?"; he thus regards Sachs as the author of the poem, and his doubts disappear more and more. Beckmesser's song, in keeping with his vain hope, becomes more and more arrogant; thus, for instance, at the words: "Ah, now in truth your talk is more pleasant!" the melody moves facetiously capering in $^{9}/_{8}$ measure:

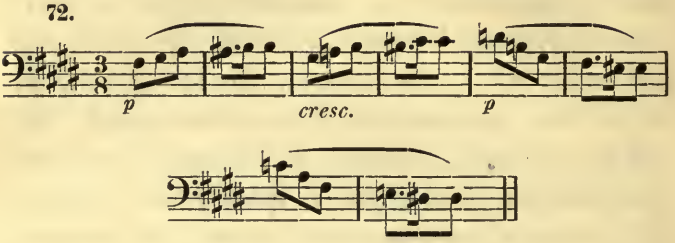


but soon afterwards leads into the $^{6}/_{8}$ measure, which brings the *roguish motive* of Ex. 70 into closest

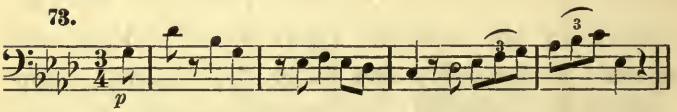
contact with the *envy-theme* and the theme of the *serenade* (58*b*). We would mention, in addition, as a characteristic feature, the manner in which the flutes in the orchestra mark the *whistle* by which the personator of the rôle, after the words: "A song by Sachs?", has to express as it were his surprise. The melody of the $^{9}/_{8}$ measure is repeated soon afterwards, but passes over just as quickly into a passage in $^{3}/_{8}$ measure resembling the *motive of the wreath-of-flowers*, which is repeated once more at the close of the scene (Pianoforte Edition, page 350), and then is actually followed by the motive aforesaid.

Now follows a farther, throughout interesting and peculiar interweaving of the motives indicated, till Beckmesser, with the words: "What more remains? I'm joyful-hearted!" — repeats the same melody (here in short-winded $^{3}/_{8}$ measure) that he applied in the first act (38*a*) when scolding the dilatory shoemaker. The lively $^{3}/_{8}$ measure is now retained in alternation with the homogenous $^{2}/_{4}$ measure, and the *motives of the serenade*, of *disorder*, of the *cudgeling* and the *wreath-of-flowers* bustle in motley confusion, which through the frequent alternation of two kinds of measure has a peculiarly drastic effect. At the same time there again appears in Beckmesser's song: "I'll buy all your works, you know, You shall as Marker show" — a charming melody,

most happily reflecting the poor simpleton's blissful mood:

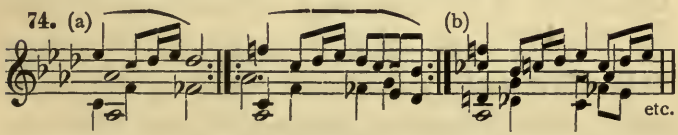
72.

After Beckmesser's departure the quiet $^3/_4$ measure again enters, in which the *disorder-figure* unites itself with the *cobbler-motive*, and in wonderful modulation leads over from *D*-major into *A*-flat major. Very pretty is also the melody at Sachs's words: "I ne'er met with so evil a man: He'll come to grief one of these days":

73.



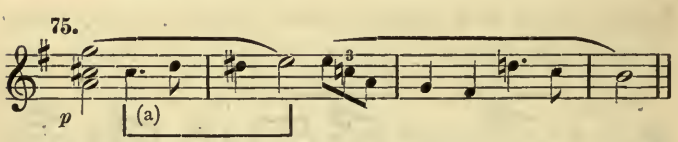
But who would imagine, that the intractable *cobbler-motive* could form so graceful an accompaniment to this as is the case here? That motive directly acquires a suggestion of home, and thereby imparts to the cobbler's workshop a cheery warmth. The *envy-motive* points to the "weak moments that all discover"; but afterwards appears, on the organ-point

of the dominant, the *Nuremberg-motive* (43*a*), united with the *lyrical* and the *St. John's day motives*, and even the *love-motive* (7*a*) as well. When Sachs descries Eva, just entering, the orchestra modulates from the nonachord on the dominant of *F*-major to the dominant septimachord of *A*-flat, in which with arpeggio accompaniment of the violins the *Eva-motive* (46*e*) with the carrying out of 46*f*, now enters. This passes over soothingly, however, into a new transformation of the *Eva-motive*, which quite strikingly denotes the bashfulness of the maiden, in which she hardly dares to acknowledge to Sachs what it really is that troubles her:



Taken up by the wood-wind instruments this motive at first advances delicately and shyly; afterwards, when Eva places her foot upon the stool, the *cobbler-motive* is joined with it. At Walther's appearance, however, it assumes features from the formation of the *Eva-motive* 46*f*, and passes over into the sweet *summer-night motive* (48*a*), when Eva, with a cry of ecstacy, recognizes her lover and, gazing fixedly at him, remains standing as if spell-bound. While Sachs, seemingly unconcerned about the lovers, goes

on working and chatting ("Cobbling always! That is my fate"), the *bashful Eva-motive* (74) is heard in the most multifarious modulations, until Sachs, who cannot get Eva to speak, cries out: "All right! You say, 'Stick to your shoes!' Won't some one give us a song to amuse?" Thereupon enters, at first in the oboe, the motive formed from the theme of love's longing from "Tristan and Isolda", with which Eva later on sings the praises of her noble friend and teacher Sachs: "Bereft of thy great kindness, How helpless should I be!"



This is followed by the *lyrical motive*, on the organ-point of the dominant, forming the introduction to the third stanza, which Walther now sings, of his *prize-song* and *love-song*, and which is now profusely accompanied by the harp also in the orchestra. At the close of this song the *illusion-motive* is unfolded in the orchestra, adorned by copious accompaniment-figures in the violins; it paints wonderfully the emotion with which Eva sinks upon the breast of her generous friend Sachs. The latter tears himself away, and endeavors through jocose remarks about the troubles of the cobbler, as also of the poet, to

master his feelings: hereupon the *cobbler's song* is heard once more, amplified by means of profuse modulation and frequently filigreed with *Eva's bashfulness-motive* (74); the real *Eva-motive* also (46*b*) and the jovial *Beckmesser-phrase* from Ex. 34*c*, are heard at the same time. At length, however, the deeply affected maiden recovers speech and sings the wonderfully enthusiastic song in praise of her fatherly friend (Pianoforte Edition, page 367). For this song she makes use at first of the *illusion-motive*, with briskly figurated accompaniment of the violins; then follows the theme given in Ex. 75, derived from the love's longing motive from "Tristan and Isolda", and which here takes an accompaniment in alternation of doublets and triplets of eighth-notes, marking the throbs of the profoundly agitated heart. (The *a* in brackets shows the original motive.) If we admire the beauty and the touching expression of this song by Eva, must we at the same time not wonder also, how the Master, in spite of being tied down to the motives afforded by the drama, has created here an art-work which, leaving out of the question the difference of form, can be put on a par, as being altogether its peer in richness and variety of mood, with the noble song of Leonora "Komm, Hoffnung", in Beethoven's "Fidelio"? And how expressively is not everything severally composed; note, for example,

the characteristic modulation at the words: "But now I am a prey To never dreamed-of ill", etc.! — J. Stinde characterises this thanksgiving-psalm of Eva's quite correctly "as the expression of reciprocal action between genius (Hans Sachs) and the heart of the people (here, of the simple plebeian maiden). Eva recognizes how free from envy Sachs, a high-priest of art, stands before her, who *himself* renounces the prize, in order to help the genius of higher selection to gain it".

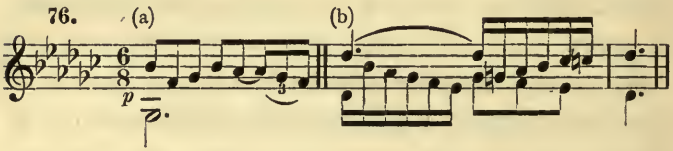
Hans Sachs will none of poor Mark's luck: hence the words concerned are accompanied by a second motive from "Tristan and Isolda" — that of King Mark. The observation: "'Twas time the right man did appear, Or I should have been caught, I fear" — is with great sagacity clothed in the same ironical melodic phrase that Beckmesser employed in the first act ("And not a trace of melody"), and Sachs in the second act at: "So let his fortune shine elsewhere!"

David and Magdalena now enter; Sachs calls upon all to be sponsors at the baptism of the new melody, while *Eva's bashfulness-motive* is sounded powerfully in the orchestra, but stops short at the moment when Sachs begins the baptismal address: "A child here was created", which over and over again utilizes the first and second lines of the choral

in the first act (10*a* and *b*). The words "So let me tell all you here What 'tis we have to do here" introduce in the orchestra the singular mingling of the *master-singers' theme* with the *marker's skipping motive.* This mingling of the same motives preceded Kothner's *rehearsal of the rules* in the first act, and was on that occasion denoted by me as being an intentional satire on the pedantic application of the rules; it is followed here also by the song in recitative style already illustrated (31), which, in the tone of a person inviting the sponsors, alternates between $^5/_4$ and $^4/_4$ measure, and by the repeated application of the two lines of the choral.

David, kneeling according to the ancient German custom, receives a box on the ear in token of journeymanship, and his sensation of pain is expressed with capital humor by the orchestra by means of the suspension, *a*-flat in the horn, of the tone *g*, belonging to two septimachords (*c*-sharp, *e*, *g*, *b*-flat, and *d*, *f*, *g*, *b*). — Upon David's rising to his feet a happy journeyman, the *art-union motive* (4) appears in the orchestra joined with the *christening-motive* (10*a*); the orchestra breaks off suddenly, however, on the chord of the dominant of *C*, and now the wind-instruments bring in the *dream-motive* (65*a*), with which Sachs christens the new melody as "The glorious morning-dream's true story". Eva's *bashful-*

ness-motive (74) then leads over in pretty modulation into *G*-flat major, in which key the famous quintet opens with Eva's song: "Dazzling as the dawn That smiles upon my glee", etc. (76*b*):



76*a* restores to this motive the thematic germ which soon after, at the real beginning of the ensemble-movement, at the words: "That divine and tender strain With its tones of gladness", is applied independently. We immediately recognize in this germ the theme of the prize-song, the glorification of which is here in question.

The beauty and masterly workmanship of this piece of music is acknowledged even by Wagner's opponents; nevertheless they raise the objection: "According to his own theory several persons ought not to utter, in the drama, each one a particular idea".* This error concerning Wagner's artistic

* Short-sighted critics of this kind make out of this maxim of a master of art a pattern, such as is conformable to *their one-sided way of looking at things*, without having regard to the *special* requirements of each art-work. No person was freer from such one-sidedness than R. Wagner, the champion of freedom of action in art, that is: of unity in diversity of creating.

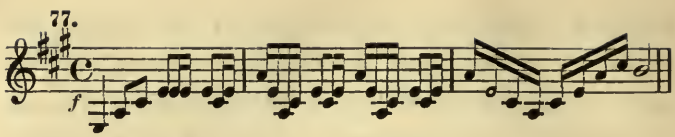
intentions unfortunately is reiterated in the organs of public opinion just as intolerantly as the other one, viz: that the Master rejects every chorus in the music-drama, whereas he only wishes to see abolished the chorus-pattern of the old opera which had no connection with the organism of the drama! Upon this point Wagner himself says as follows (Collected Works, IV, 204): "Only when utterly deprived of the office of making announcements in a large body, is also the chorus in the drama of actively convincing effect. A multitude can never interest us, but only bewilder us: strictly distinguishable individuals can alone engage our sympathy. To ascribe to the numerous persons about one also, where they are necessary, the character of individual interest in the motives and actions of the drama, is the indispensable care of the poet who everywhere strives after the clearest intelligibility of his appointments. He does not wish to conceal anything, but to unveil everything. In the bloom of the lyrical effusion, the participation of all the acting persons in a common expression of feeling being fully postulated, to the *tone-poet* alone is offered the polyphonic vocal mass, to which he may assign the task of making the harmony perceptible; nevertheless, even here it will remain the necessary task of the tone-poet not to exhibit the share of the dramatic indi-

vidualities in the effusion of feeling as mere harmonic support of the melody, but precisely also in the harmonic ensemble *to cause the individuality of the parties concerned to make itself distinguishable* in definite, again harmonic manifestation; and it is precisely in this that his highest ability, bestowed upon him through the stand-point of our musical art, will have to be authenticated."

I ask the nobler, truth-loving portion of our people, if it does not here recognize the *unity* between the earnest artistic *will* and the vigorous *ability* of our great modern Master, and if it must not despise those who, without feeling the need of being better instructed, *constantly* repeat the old slanderous *errors*, which are calculated to trample under foot the artistic ideas of the poet-composer?

The orchestral postlude of the quintet is also treated in a masterly manner, gently leading downwards its two fundamental themes on the organ-point of the tonic, until Eva and Magdalena, at the call of Sachs: "Quick! to the fields all go your ways!" — have left the chamber. The *G*-flat of the aforementioned organ-point is enharmonically changed into *F*-sharp, upon which the principal part of the *Nuremberg-motive* (43*a*), rhythmically extended, moves in *B*-major, when Sachs utters the last words before the general breaking up. The harmony then

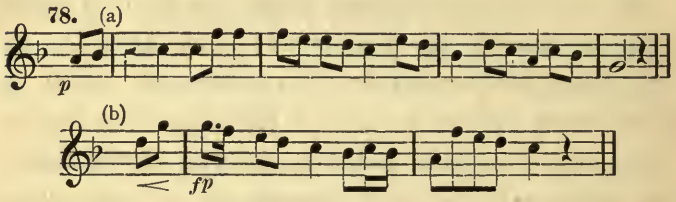
suddenly turns towards *E*-major, in which key the broad *counter-motive of the Nuremberg-theme* (43*b*) begins in the horns with the fifth *b*. While this is being carried on, the stage is shut off by a curtain, and now begins the remarkable interlude which always makes on me the impression of aiming to depict the hurly-burly in which, in making preparations for a public festival, men and objects so frequently find themselves at sixes and sevens; the erection of scaffolds for seeing the sights, the raising of flag-staffs adorned with streamers, the bringing forward of wreaths and festoons, and other labor of the same kind performed in the midst of shouting and crowding, seems, on hearing this intermezzo, to pass by before our inner eye; for the interlinking of the motives has here something apparently disorderly, as if wildly thrown together pell-mell.

After the horns have finished with the *Nuremberg-theme*, the basses take up its first mensural member, modulating with it to *F*-sharp minor and *A*-major; when it has here descended in the chord of the dominant to *E*, the basses sustain this tone during 18 measures as organ-point, and after 2 measures filled up by the skipping *Nuremberg-motive*, there is sounded over this organ-point the *flourish of trumpets of the town-musicians* in *A*-major, executed by horns on the stage with accompaniment of the big drum:

Along with it a sextuplet-figure in the violoncelli rumbles around the low *E*, vividly recalling the moving of tables or other heavy objects. Now come again two measures of the skipping *Nuremberg-passage* in *A*-major, then trumpets with the *flourish* in *E*-major and the rumbling 'cello-accompaniment on the tone *B;* next, the nonachord through 2 measures as at the beginning of the second act, with the violin-runs and wind-instrument trills of the *St. John's eve gladness.* Now are alternated several times, accompanied by repeated rumbling of the 'celli, the *Nuremberg-motive* and the *St. John's eve trills;* then, however, the basses forsake the organ-point and move in the *art-union motive* (4) upwards, while the wind-instruments execute joyous trills, the violins and trombone — think of it! — the short *St. John's day motive* (24*a*), and the trumpets on the stage the *fanfare of the town-musicians* (77). When the basses in the fifth measure begin the *art-motive* once more in the higher octave with the dominant in *A*-major and in the sixth measure reach to *f*-sharp, the trumpets on the stage suddenly give out *forte* a shrill *c*, which peals through two measures and now compels the basses,

unconcernedly going on their way, to carry on their theme in the chord of the dominant of *G*-major (the rumbling is taken care of by the violins and violas). In the tenth measure the basses begin with the *art-motive* in *G*-major, while the *flourish of trumpets*, the *trill*, the *runs* and the *St. John's motive* stumble away over it. Finally, the basses lower the *C*-major scale, from *g* onward, by two octaves and bring in on that pitch an organ-point of 12 measures, which at first works up the motive of the *quizzing-song of the apprentices* (41 *a*) and makes it descend chromatically in *fortissimo;* the 'celli accompany it with their sextuplet-figure. Kettle-drum and side-drum then take up the tone *g* of the organ-point, while the string-quartet with the bassoons resume the carrying out of the *master-singers' theme* 1 *b*, with which we became acquainted in the grand Prelude.

Here the curtain has again been raised; the stage represents the place of the festival in the meadow: there is a large assemblage of people, and the tradesmen, received on their arrival in the boat by the apprentices, are marching in procession. Just now the cobblers with flying banners are advancing and singing their comical *song of St. Crispin*, who stole the leather to make shoes for the poor. It begins in sharp dissonance with the augmented triad *c*-sharp, *f*, *a*, in which the *c*-sharp of the bass forms

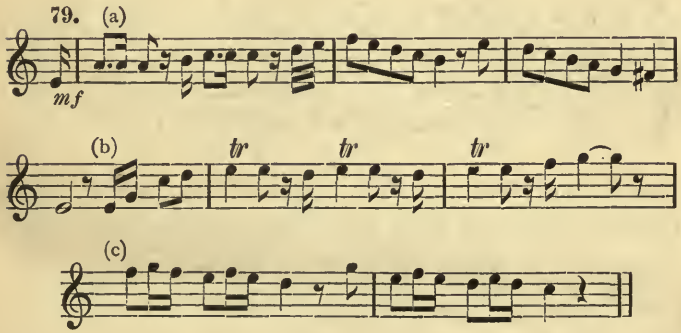
the retardation of *d* in the minor triad on that tone; the basses sound with that retardation the *cobbler-motive* (13*b*) with its additional *blustering passage* (44); then follows in *F*-major a pleasant *popular melody* at the words: "That was a fine time for the poor" — the principal parts of which are here given:



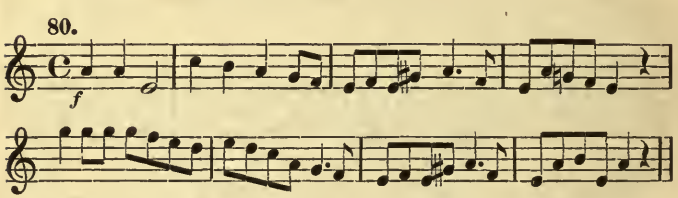
and after which the afore-mentioned *cobbler-motives*, partly in the voices also, return again. The town-watchmen, town-pipers and lute-makers with trumpets and drums now enter, and execute their fanfare on the stage, accompanied by the rumbling of the 'celli and double-basses. Leading into *C*-major they then bring in, with triangle and cymbals and almost full orchestra, a simple festively sounding *march-melody* (with only tonic, dominant and subdominant harmonies), the trio of which introduces in diminutive form the *wreath-of-flowers motive* (21*b*), in a lively variant played by toy-instruments. The instrumentation in the orchestra attains the effect of toy-instruments especially by means of piccolos, a chime of bells, trumpets (*con sordini* with forced intonation),

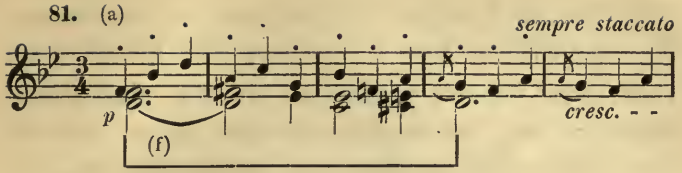
and of arpeggiated chords in the violins, which are played with the stick of the bow; the effect is striking, and very comical. At the repetition of the principal part of the march are sounded also the trumpets of the town-watchmen and military trumpeters on the stage in the familiar *fanfare* (77).

A rapid transition to *a*-minor introduces the *song of the tailors:*



which (at *a*) tells of the famine during the siege of Nuremberg, and (at *b*) adds the droll legend, how a tailor had sewed himself up in a goat's skin and by means of his caperings on the wall filled the superstitious foe with dismay. The last division utilizes Rossini's melody "Di tanti palpiti", for giving a satyrical hit at sweetish melodies meaning nothing; the melody is even ornamented with so-called *goat-trills* (imitations of a goat bleating), which also

signalize the subsequent onomatope "me-ey me-ey" (or, as the Germans put it, "meck-meck"). The slurring vocal figure indicated at *c* is applied for a specially comical effect, until it closes with the repetition of the goat-trill. Simultaneously with the final chord the bakers strike up their *song of the horrors of famine,* likewise in *a*-minor:

and when chanting the praise of the health-giving baker's business lead gayly into *C*-major. At the moment of the final chord of their song the cobblers, meeting them, strike up their "Hey! hey!", then the tailors their "me-ey, me-ey"; and thereupon appears on the shore a boat with young girls from Fuerth, at the sight of whom the legs of the apprentices itch for a dance; the trills and runs, with the frisky *St. John's eve motive* and the exuberant figure cited at 41*b*, sufficiently indicate this. "Town-piper, play!" the apprentices cry out, and a impetuous triplet-passage in the violins playing in unison depicts the couples merrily skipping forward to the front, there to gratify their desire.

81. (a)

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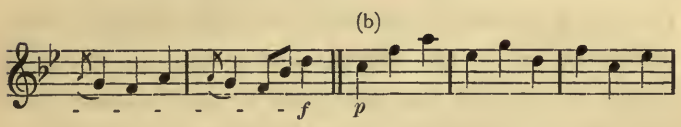
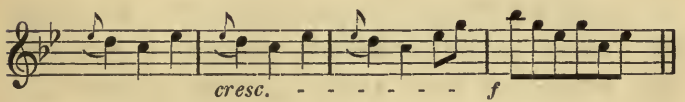
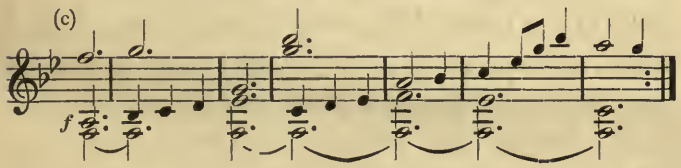
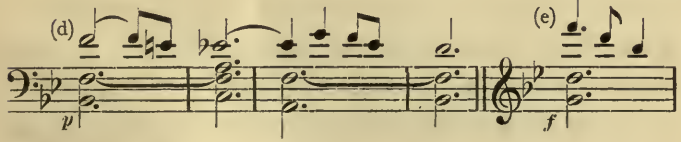
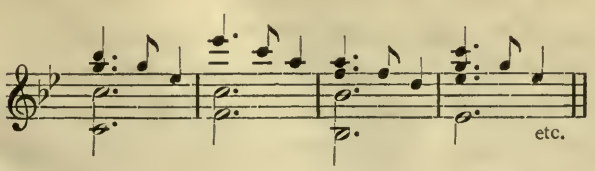




(c)



(d)

(e)

The waltz begins with the melody (81 *a*) repeating itself in a singular manner, first in the tonic triad, then in the nonachord, in the triad of the sub-dominant, and finally once more in the chord of the tonic. Each of these four movement-periods of the waltz has but 7 instead of 8 measures; the same is the case with the continuation of the melody at *c*, whilst the period beginning at *d*, which superadds an enchanting melody in the violoncelli and violas to the theme briskly skipping onward in the violins and wood-wind instruments, contains 9 measures. At the return of 81 *a* the harmonic leading at *f* enters over in the horns on the organ-point of the tonic to the theme; the period becomes one of eight measures, inasmuch as its second half is formed from *d*; three measures later the principal theme once more returns in seven measures, and, with the utmost intensification in the vehemence of the dance, finally leads the nine-measure closing period shown at *e* into its regular eight-measure repetition on the organ-point of the dominant.

The irregularity of the structure of the periods in this piece of dance-music is based on good reasons; a thing which, *unfortunately*, is lost sight of by many an orchestral director and stage-manager *to whom Wagner's dramatic intention in this respect is unknown, or who are too indolent to carry it out.* Wagner

prescribes in the stage-directions the following: "The characteristic of this dance consists in this, that the apprentices only *seemingly* wish to bring the girls to the open place; but every time the journeymen try to get hold of the girls, the apprentices always draw the latter away as if they wished to conduct them to another place, and in this way they make the tour of the whole stage, and consequently keep putting off, in a pleasant and frolicsome way, the carrying out of their apparent intention. Afterwards" — when David, who is dancing with a pretty girl, is falsely told by the teasing apprentices that Magdalena is looking at him, and, discovering the sell, returns to his girl — "the apprentices try to play the same game with him that the journeymen played before with them". *Nowhere again* has the intention of the poet-composer in the carrying out of this scene been so clearly realized as at the model performance of "The Master-singers" at Munich (June, 1868) with Wagner's coöperation in the scenic management. On that occasion the Master of the ballet had precisely adjusted the snatching at the couples and their slipping away *each time to the beginning of a new movement-period* of the waltz; inasmuch as the new period enters — not after the eighth, but — after the seventh measure of the previous period, thus apparently too soon, the music

in its conformity with the scenic movement quite wonderfully intensified the dramatic effect aimed at.*

The dance-music breaks off suddenly, only the unison trill of the string-quartet is sustained on the dominant *f*, when all exclaim: "The Master-singers!" The trill is shifted to *a*, in the nonachord on the dominant of *G*-major, and here appears, as at the beginning of the second act, the bright trill of the wind-instruments with the scale-passages of the violins. The apprentices have forsaken the girls, and are hastening to the bank of the river to receive the master-singers. The basses, strengthened by bassoons, strike up the *art-union motive* (4), at first breaking off from it twice, but in such a way that in the second measure (to the chord of three-four — *a, c, d, f*-sharp) the flourish of trumpets in *C* on the stage (77), and in the third measure the first member of the *master-singers' motive* (1 *a*, in the wind-instruments) may be joined with it. The basses then completely unfold their motive, while the violins sound individual familiar festive passages (for instance from 2 *d*), the wind-instruments continually

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* I should be pleased to receive information, from wheresoever it might be, that stage-managers and orchestra-directors *seriously* take pains to realize the Master's idea in performance. Surely, Wagner's *dramatic intention* in this composition and scene ought not to be forgotten!

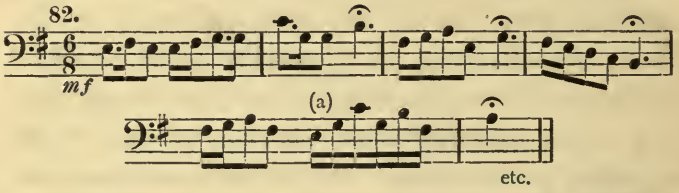
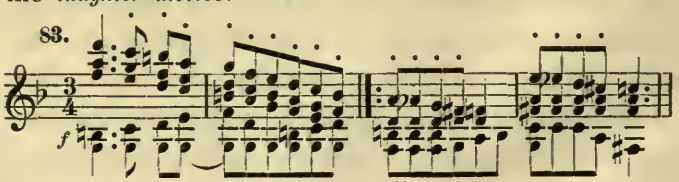
the *short master-singers' motive*, and even, once, the trombones the latter in augmentation. Finally, the basses descend, through two measures, down the scale into the tonic, when the *complete master-singers' theme*, as at the beginning of the Prelude, enters in the full orchestra. To it is joined the *master-singers' march*, likewise complete, with the brilliant ending as in the Prelude, here embellished in addition by the trumpets on the stage with their joyful *fanfare*. The initial tones of the *march-theme* are repeated in *diminuendo*, whereupon the apprentices sing their "Silentium!" but are interrupted by the triumphant shout of the crowd: "See! Master Sachs!" This shout is accompanied by festal passages in the violins, which modulate from *A*-flat major by way of *E*-major into *D*-major and then, with a more pompous run, into *G*-major; and here follows the people's song of homage to Sachs in the beautiful — partly six-voiced — *choral:* "Awake! draws nigh the break of day!" a poem by the historic Hans Sachs, from the song of the Reformation: "The nightingale of Wittenberg". Of the masterly composition of this chorus and its noble expression of devotion and goodness of heart we have already spoken in treating of the prelude to the third act. At its close the people break out into shouts of "Hail!" addressed to "Nuremberg's darling Sachs", using as song-melody the

art-union motive, while up to the last cry of "Hail!" the *master-singers' march* resounds, passing over *diminuendo* into the *illusion-theme,* played with delicacy and deep feeling by the string-quartet. This theme points to the heartfelt emotion with which Sachs gives, in the subsequent beautiful address, modest utterance to his gratitude, and in enthusiastic language directs the attention of all present to the event, "full of high honors", which the proposed awarding of the prize (at which he is about to officiate as adjudicator) will bring to an issue. In its musical conception also this address affords a *masterpiece* of Wagnerian art, since in it the *motives* of *illusion,* of *friendship,* of the *guild-* and *art-union,* the *short St. John's day motive,* the *lyrical* and the *Nuremberg motive,* are constantly employed in rich variety of modulation. Whoever is acquainted with Wagner's artistic faculty of imparting to his motives — often by means of a slight change in modulation, figuration or instrumentation — another, characteristic coloring suitable in mood to the dramatic situation, such a one knows that his application of musical motives, in the case of such vocal pieces as are treated more in the manner of recitative, never exhibits the rigid mosaic work of a mere stringing together of musical themes, but that these latter are *organically* bound up with the essential subject-matter

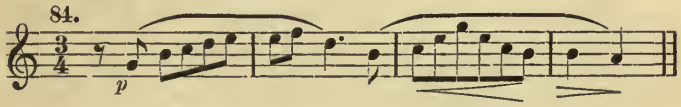
of the symphonic accompaniment, and seem to shoot forth as natural members from the musical setting.

Pogner thanks his friend with a warm pressure of the hand, and at this also the *guild-motive* is heard in conjunction with the *motives of art-union* and of *St. John's day*. But when Beckmesser is now invited to sing, and gives utterance to the complaint about the song given up to him by Sachs and which he does not comprehend, his *envy-motive* enters combined with those previously named. At the comical setting up of the town-clerk upon the mound of turf arranged for the singer, we hear the facetious modification of the *master-singers' theme* from the Prelude of the drama, and now the people begin, with their chaffing remarks about the ridiculous wooer, the fugal song with the *bantering-motive* (9), which brings on as counterpoint in the orchestra the *art-union motive* (for the most part in the wind-instruments, finally in the violoncelli and bassoons). The "Silentium!" of the apprentices, with the *master-singers' march* in the horns and wood-wind instruments, finally brings the people to silence; and while Beckmesser is making his bows to the Masters and the people, the *guild-motive* is sounded with the trill (17 *a*) in a mournfully sounding variant. It is followed by a figure formed from the *lute-motive* (57), which is heard disjointedly first in the

violins, then in the oboe, and, with the *envy-motive* uniting with it, played by bassoon and clarinet, capitally illustrates the town-clerk's anxiety.

The *lute-motive,* as in the second act, here, however, in $^{6}/_{8}$ measure, now introduces *Beckmesser's song;* the song itself is sounded dolefully in *e*-minor, at the beginning as in the following example:

afterwards with the familiar application of the *fioriture* in fourths, as at *a.* The cry of the thunderstruck people: "Is he insane?" resounds in a union of the *motive of envy* and that of the *popular judgment* (30 and 25). Beckmesser sings the after-song of his stave to the melody of the after-song of the *serenade* (58*c*) in $^{2}/_{4}$ measure: and it is brought to a close in the same way as before. At the last tone of his song the ringing laughter of all present bursts upon Beckmesser, and the orchestra accompanies this with the *laughter-motive:*

Beckmesser, infuriated, rushes towards Sachs: "Accursed cobbler! This is through you!" — and declares that the wretched song was palmed off by Sachs upon him! Hereupon are heard the *jealousy-motive* (69) and the variant of the *cudgeling-motive* (68), both in $^{3}/_{4}$ measure. Beckmesser disappears in the crowd, and the people, unwilling to believe that such a song was by Sachs, sing their: "Why! How can that be?" etc., to the *laughter-motive.* Hans Sachs now declares that the song was not written by him, but is very beautiful; and here again appears the charmingly facetious melody denoting the rogue in Sachs (70), which is followed by a suggestion of the *motive of the popular judgment* (25), as Sachs is at this moment appealing to this latter. The Masters and the people think that Sachs is making fun, and express their amazement through a union of the *motive of envy* with that of the *popular judgment.* At Sachs's reply: "I swear, though, you will like the song, When some one here rehearses The proper tune and verses", — there is heard the same melody that he employed when explaining to the young knight (Pianoforte Edition, page 319) the purpose of the after-song; this reminiscence is strikingly appropriate to the thought of the correct union of tone and word. The unrestricted application of the melody of the *popular judgment* (25) soon follows; and when

Sachs summons the witness for his assertion we hear the short initial motive of the *love-song* (7 *a*), modulating from *E*-major into *A* and *D*-major, until upon Walther's entrance the *knightly motive* (27) is sounded, which is followed by the cheerfully festal *closing inflection of* 27 *c*, united with the *motive of the Vogelweide* (28 *d*). The little quintet movement of the Master-singers which is now sounded, expressing almost against their will their approbation of Sachs: "Ah Sachs! You're very sly indeed!", makes use, to be sure, of the *envy-motive,* although this time in the friendly key of *C*-major. Thereupon the people applaud, to the melody of the *knightly motive* (the bright counter-theme of the *envy-motive*), likewise in five-voiced setting. Sachs now calls upon Walther, to the sound of a combination of the *Vogelweide-motive* and the *Eva-motive* (poetry and the feeling of love), to sing his song. The apprentices sing, to the motive of the *morning-dream-tune* (65) their: "All are intent, hushed is the hum; So we need not call out Silentium!", and the *lyrical motive* uniting with it, now leads over into the third stave of Walther's *prize-song.* Here for the first time is adequately expressed the full symbolism of the idea of the blending of the earthly and the divine (Eva in Paradise and the Muse of Parnassus as emblem of art) which appeared before only by way of suggestion, and the after-song

celebrates the victory with the closing words: "By might of music gaining Parnassus and Paradise!" Hence both the two stanzas and the after-song undergo here an extension of several measures; this extension is formed, in the case of the two stanzas, from the following motive:

and at the after-song it is the fractional motive 7*b* (first half of the measure) that in rich modulation leads the prize-song to its enthusiastic close. With profound feeling Master-singers and people take up this closing melody for expressing their heartfelt emotion, vary it in still richer manner, until they lead into the expressive *cantilena* noted at 48*b*, — a variant of the motive indicated at 5*a* for *the surrender to the ideal*, which is again repeated by Eva, softly accompanied by the chorus, to the words: "None else could woo in such a noble wise!", and concludes with a trill gently dying away.

The *illusion-motive* leads over to Sachs's remark: "My witness answered not amiss!" and the people exultantly reply to him: "Your tact you've once more exercised!", applying the *laughter-motive* (83) and at the close the *ideal motive* (5*a*) mentioned immediately above.

At the sound of the *master-singers' march* Pogner is now called upon by the Masters to announce to the young knight the mastership and to decorate him with the golden chain (here are several times *disconnectedly* interchanged in the orchestra the *master-singers' march* and the *lyrical motive*); — Walther, however, refuses to accept the chain: "I'll find reward some other way!" Hereupon is heard the *christening song* for the new melody (quintet, 76*b*), first delicately in the wood-wind instruments, then mounting up threateningly in the basses; for all are taken by surprise and are looking with embarassment up to Sachs.

The latter now delivers his glorious address in honor of the *ancient* Masters, during which is applied the wonderful union of the *master-singer themes* with the *prize-song*, as at the close of the Prelude. At the admonition: "Beware! Bad times are nigh at hand!" — the song is treated more in the style of *recitative*, but with profoundly serious expression, until, at the words: "Honor your German Masters", etc., horns and violoncello take up at first the broad *Nuremberg-motive*, to which then, however, is once more joined the afore-mentioned *union of themes* from the Prelude. Here follows also the entire conclusion of the Prelude, with few alterations, all the people meanwhile repeating the words of Hans Sachs:

"Honor your German Masters
If you would stay disasters!
For while they dwell in every heart,
Though should depart
The pride of holy Rome,
Still thrives at home
Our sacred German Art!"

Thus ends the drama, whose aim it was to depict the struggle of Genius with the external circumstances of life, the strife between Ideality and Reality: — with the *harmonious reconciliation of these antagonistic principles by means of sublime art.* —

May all we who feel ourselves affected by the noble subject-matter of this master-piece of Wagner's, once more take to heart Franz Müller's admonition: "Wagner's work has freed us from a nightmare that for a long time pressed heavily upon our artistic conditions. We have only to interrogate the genuine artists and friends of art. They will answer us unanimously. Do they not breathe free, away from the mephitic air of a formalism which frequently embitters their efforts and labors, breathe free in the noble liberty of intellectual thought, of mental development? Wagner has struggled for this twofold freedom, achieved it with the simplest power in the world: as it were in play and involuntary, and yet with his heart's blood; he has struggled for it with that *sentiment* that is indispensable to the artist and his art-work, that makes both 'lasting'!

"Around the banner of this aggressive and nevertheless compensative victory of German heart-life and intellectual life, with its depth, energy and gentleness, its dignity, beauty and cheerfulness, with the qualities which are summed up in the words 'truthfulness, education and cultivation', the real cultural and humanitarian idea in the ethical and artistic sense, — around this banner will the artists of German race joyfully rally, and continue to do their part, according to the Master's wish, for the advancement and utilization of 'sacred German art'."

"The stage, which signifies the world, will not in vain have spoken and resounded in honor of this art. This speech and this song are productive of advantage to art in general!

"The ruddy dawn of day
Thro' lowering clouds is coming on its way."

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Heintz, Albert
The master-singers of
Nuremberg

Music

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